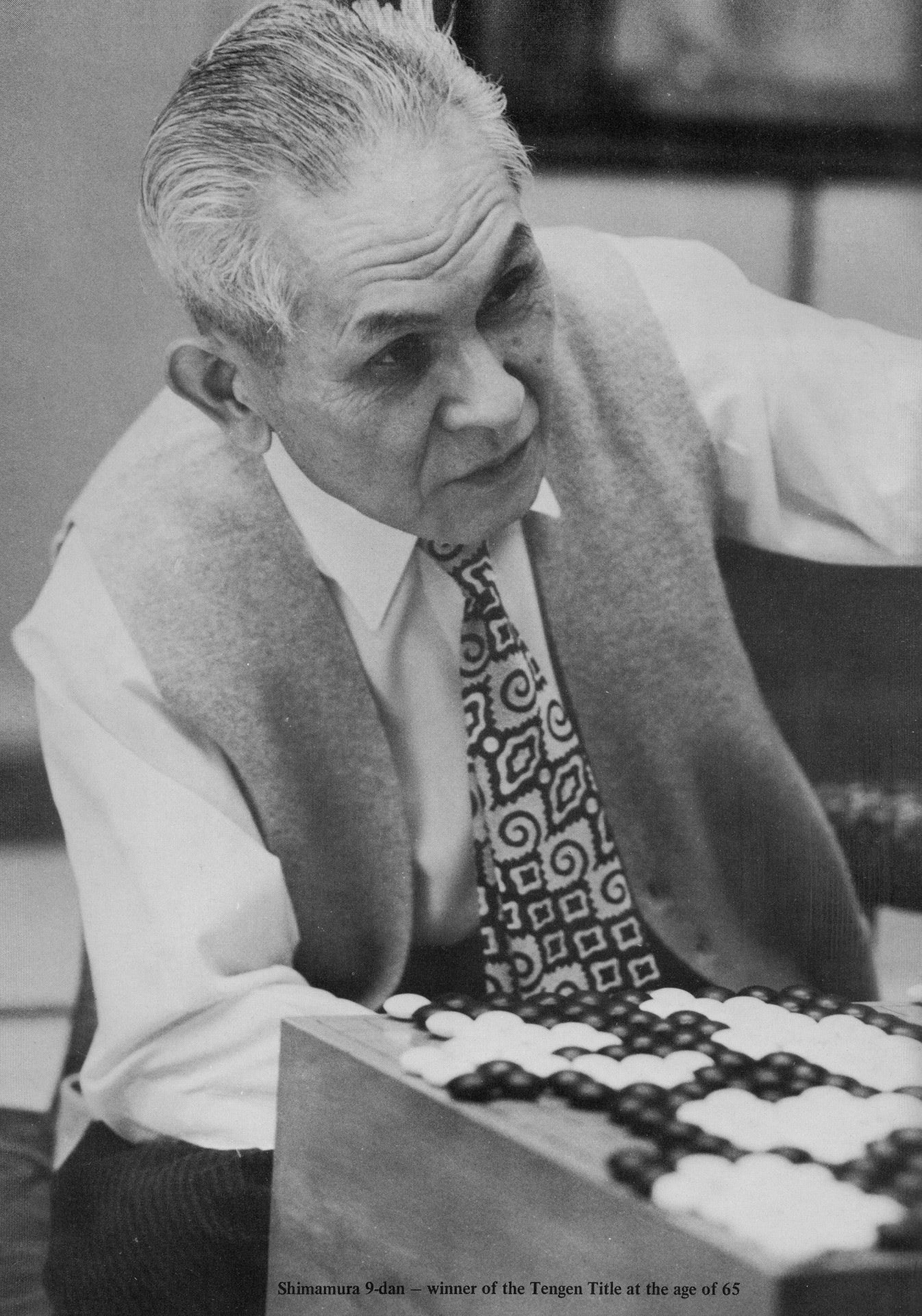


GO WORLD

MARCH-APRIL 1978 NO.6



THE ISHI PRESS



Shimamura 9-dan – winner of the Tengen Title at the age of 65

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The cover: the middle and right-hand panels of a triptych by Toyokuni. (Collection of William Pinckard. Photograph by James McDonald)

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GO WORLD NEWS

Shimamura Wins Tengen Title

On the 22nd December, 1977, Shimamura Toshihiro 9-dan defeated Sonoda Yuichi in the fourth game of the 3rd Tengen title match and thus won the title by the margin of three wins to one loss. In so doing, the 65 year old Shimamura set a record as the oldest title-winner in history, breaking the previous record of Hashimoto Uтаро 9-dan, who won the Judan title in 1970 at the age of 63.

Shimamura has a reputation as 'the professional's professional'. His play is not spectacular but is solid and tenacious and his forte is the late middle game and endgame. The keynote of the title series (the first three games are given in this issue) was his ability to contain the fighting power of his opponent and to convert the slightest advantage into a solid win.

Game Four (Dec. 22). Shimamura (Black) won by 3½ points.

Kobayashi Makes Good Start in Honinbo League

Kobayashi Koichi 8-dan is the early leader in the 33rd Honinbo league, having scored three straight wins, but he is being hotly pursued by four players with 2-1 scores. Since half the members of the league are eliminated each year, there is only a hair's breadth of difference between becoming the challenger and losing one's place. Because of the almost annual ties for first

place, a ranking system similar to that of the Meijin league has been introduced this year. In the event of a tie, there is a playoff between the top two ranked players.

3rd Meijin League

In the 3rd Meijin league, the previous Meijin Otake and Kudo Norio, holder of the Oza title, have made good starts with 2 wins each. Ishida Yoshio, another former Meijin, has started badly by losing to Otake and Kajiwara, but two losses do not put one out of the running in the eight round Meijin league. Kato, busy with the Kisei title, has only played one game but scored a win against Cho Chikun.

3rd Gosei League

The following four players have won their way into this mini-league: Takemiya 9-dan, Otake 9-dan, Hashimoto Uтаро 9-dan and Kobayashi Koichi 8-dan. The final place is being contested between Ishida Yoshio 9-dan and Kubouchi 9-dan. The winner of this league has the unenviable task of challenging Kato Honinbo, who rebuffed last year's challenger, Takemiya, with three straight wins.

Kato Challenges Fujisawa Kisei

Not satisfied with just the Honinbo, Judan and Gosei titles, Kato Masao is making a deter-

33rd Honinbo League (as of 31st January)

Rank	Name	T	O	I	R	K	S	M	K	Score
1	Takemiya	—		1		×		1		2-1
2	Otake		—			×	1	1		2-1
3	Ishida	×		—	1				1	2-1
4	Rin			×	—		1	1		2-1
5	Kobayashi	1	1			—			1	3-0
5	Shimamura		×		×		—		1	1-2
5	Magari	×	×		×			—		0-3
5	Kudo			×		×	×		—	0-3

Note: the players are ranked according to their results in the previous league.



Kato Masao becomes the Kisei challenger by defeating Rin Kaiho 2-1. From left to right: Kobayashi Koichi, Kato, Fujii (Yomiuri Go writer), Takemiya, Fujisawa Kisei

mined effort to wrest the Kisei title from the grasp of Fujisawa Shuko.

Kato defeated Rin Meijin 2-1 in the playoff to decide the challenger, winning the third game,

played on the 22nd December, by the same $\frac{1}{2}$ point margin as the first game. He then made an excellent start to the best-of-seven title match by winning the first two games. However, Shuko



Kato's win in the first game of the 2nd Kisei title on the 13th January seems to make everyone happy. L to R: Kato, Go Seigen (the official commentator), Fujisawa, Iwamoto (the official observer).



Kobayashi Chizu 4-dan makes an offering of incense at the grave of Shusai Meijin (1874 – 1940), the last hereditary head of the Honinbo House, at the Honmyoji Temple in Sugamo, Tokyo. The occasion was a memorial service for Shusai held on January 18th, the anniversary of his death. The solemnity of the service was enhanced by Tokyo's second snow-fall this winter. Watching in the background is Shinohara Masami 9-dan, who has been an active Go player since 1920.

kept the series alive by fighting back strongly in the third game. At stake is not only the prestige of the top professional title but also the enormous prize money of 17 million yen (over \$70,000).

Results to date:

Game One (Jan 12, 13). Kato (White) won by 1½ points.

Game Two (Jan 24, 25). Kato (B) won by 3½ points.

Game Three (Feb 8, 9). Fujisawa (B) won by resignation.

Wimmer and Kerwin Become Professional Shodan

At long last Westerners have made the breakthrough into the world of professional Go. On the 26th January, 1978, Manfred Wimmer, aged 33, of Austria, officially became a professional

shodan at the Kansai Ki-in in Osaka. He was closely followed by James Kerwin, aged 31, of the United States, who on the 14th February received permission to play as a professional shodan at the Nihon Ki-in in Tokyo. Both are disciples of Iwamoto Kaoru 9-dan.

Manfred Wimmer, a former European Go champion, has been receiving instruction for the past year from Hashimoto Shoji 9-dan of the Kansai Ki-in. Impressed with his progress, Hashimoto arranged for Wimmer to play an examination game with a two-stone handicap against Tono 9-dan to see if he could qualify as a professional. Wimmer lost the game (given on p.37) by the narrow margin of 3 points, but Hashimoto Utaro 9-dan considered that he displayed skill of professional level. Wimmer begins his professional career in March. (Continued on p.13)

2nd Meijin Title

Game Three

White: Rin Kaiho 9-dan

Black: Otake Hideo Meijin

komi: 5½; time: 9 hours each

date: 28th, 29th September, 1977

White 22. A very bad move. Cutting at 1 in Dia. 2 looks like the natural move. Otake commented that he intended to answer 1 with the sequence to 6, which gives an equal result. White can switch to 7 and if Black answers with a

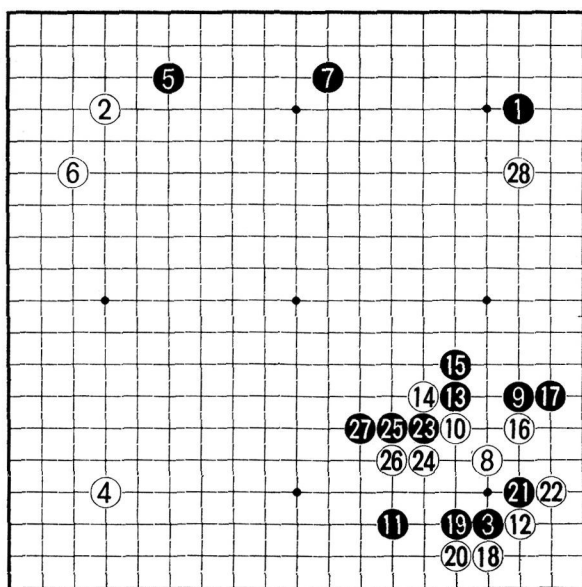


Figure 1 (1 - 28)

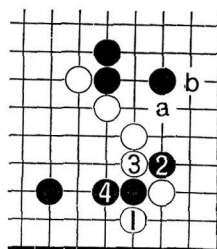
Figure 1 (1 - 28). A bad start

In this game the pressure was on Otake. So far he had played well, but Rin was in the lead 2-0. Otake had to win the third game to give himself a fighting chance of retaining his title.

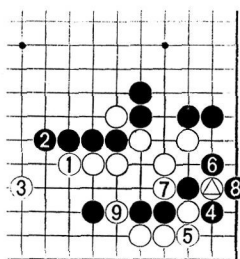
Black 9 is consistent with Black 7. Otake is emphasizing the top.

Black 13, 15. A new pattern invented by Takagi Shoichi 8-dan (hitherto 15 was played to the right of 13). Black 13 and 15 fit in with Black's formation at the top.

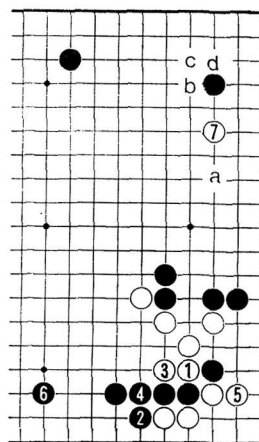
The exchange of 16 for 17 is painful for White, but it is a necessary preliminary to 18. If White omits 16, Black will play 19 at 2 in Dia. 1. The absence of the White 'a' - Black 'b' exchange means that White is in trouble after Black 4.



Dia. 1



Dia. 3



Dia. 2

pincer at 'a', he should be able to settle himself with White 'b', Black 'c', White 'd'.

The reason why White 22 is so bad becomes apparent after Black 23 to 27, for now White has no decent continuation at the bottom. Rin's original aim in playing 18 and 20 was to attempt to capture the black stones here if Black cut at 23. However, if he plays 28 at 1 in Dia. 3, followed by 3, Black captures the Δ stone in sente. However, if White had simply descended with 22 (i.e. at 4 in Dia. 3), the black stones could be captured with 1 and 3.

Since he has no worthwhile move at the bottom, Rin switches to 28 at the top. After the game he commented that his loss here was the equivalent of more than a full move.

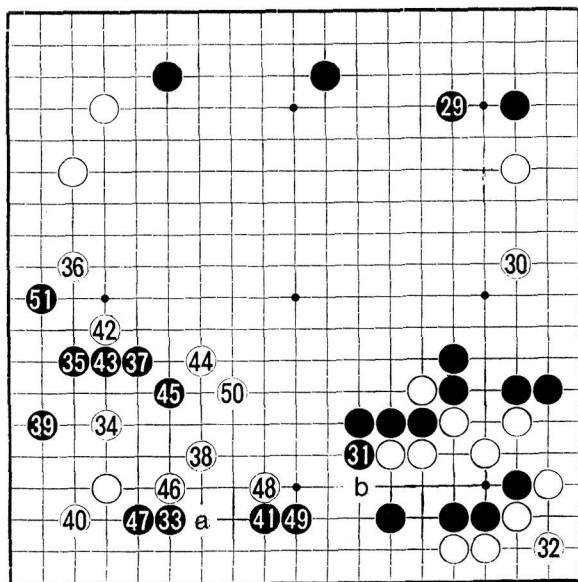


Figure 2 (29 - 51)

Figure 2 (29 - 51). *The game is over.*

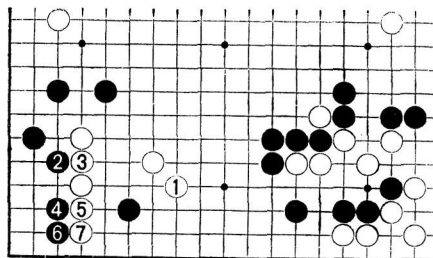
Black 31 is an excellent move. Ishida Yoshio, who gave a public commentary on the evening of the second day, made the Kajiwara-style comment that the game was all over.

White 32 is Rin's second mistake. White can live in the corner without a reinforcement, so 32 is not urgent. White should try to catch up a little by playing at 33 or 'a'. White is of course aiming at 'b' later, but even so 32 is just too slow-paced. Black keeps the initiative by taking the large points of 33 and 35 and makes his lead even more definite.

White 40 is Rin's third mistake. This submissive response to 39 permits Black to extend at 41. Playing at 1 in Dia. 4 is more positive. Black 2 to 6 is likely, but at least White gets better shape than in the game.

White tries to counterattack by capping at 44, but Black 45 is the vital point for spoiling White's shape. White is forced to play 46 and 48 to secure his connection, but these moves help Black while gaining no points for White. On top of this, White's hane at 'b' has been neutralised as a threat, so White 32 loses much of whatever meaning it had to begin with.

Black 51 was the last move before lunch on



Dia. 4

the first day. Otake must have felt completely confident of victory.

Figure 3 (52 - 75). *White goes for territory.*

White 52. White's aim is to settle this group preparatory to invading at the top. He would like to invade immediately at 67, but then the unsettled group on the right would remain as a source of anxiety. After White 54, however, Black wastes no time defending with 55 and 57. In Ishida's opinion, this puts Black a safe twenty points ahead.

White 58. For better or for worse, the only move. Black 59 is the strongest answer. If Black makes a diagonal move one space to the left of 71, White can get life easily by making a placement at 59. The aim of Black 59 is to chase White out to the centre, while at the same time securing the corner.

White 64. White wants to settle himself on the side, as wandering aimlessly out towards the centre will only expose himself to attack. However, there is major blindspot in Rin's analysis here.

Black 69 is a powerful move which Rin completely overlooked. Playing a vulgar move like this, running head-on into 58 (which thus becomes a hane at the head of two stones), is usually out of the question, but here the 'vulgar' move is the strongest.

White 72. White has no choice but to submit. If he plays 1 and 3 in Dia. 5, Black can counter by setting up a large ko with 4 and 6. White has no ko threats. If White 5 at 6, then Black plays Black 5-White 'a'-Black 'b' and Black builds up outside influence. This would be worse for White than the game sequence.

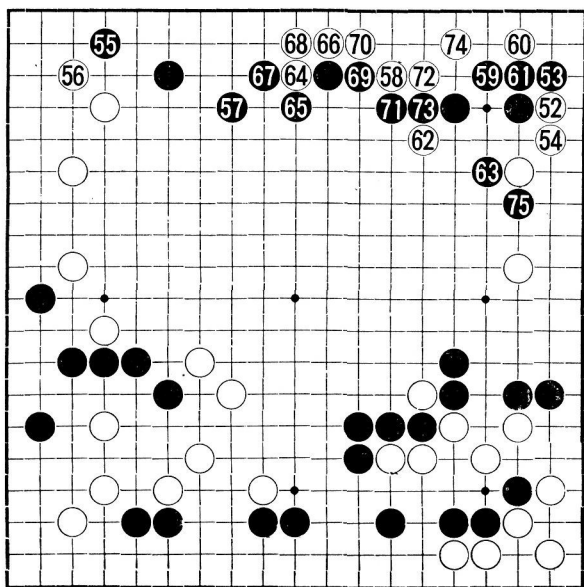
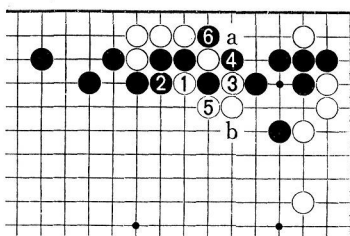


Figure 3 (52 - 75)



Dia. 5

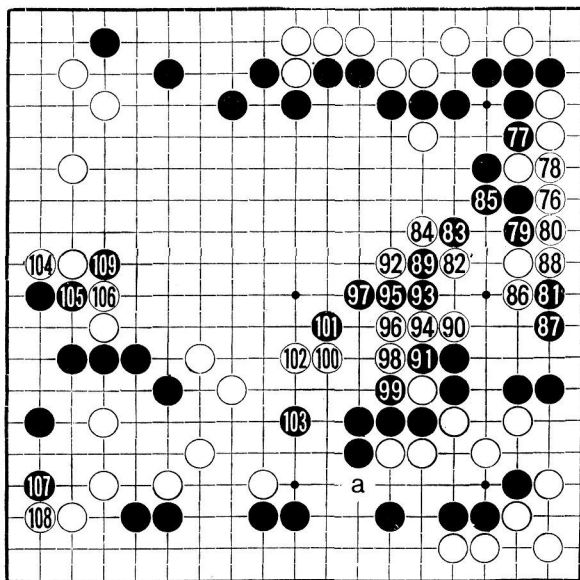


Figure 4 (76 - 109)

White lives at the top with 74, but being separated from 62 is extremely painful. Rin commented that already he felt like resigning.

Figure 4 (76 - 109). Otake's strength

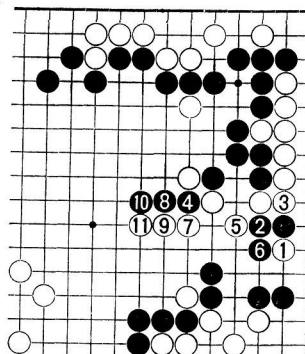
Black 79. Once again this blunt move works well. White is crawling along the 2nd line ('the line of defeat') for the third time.

White 82. If White simply connects at 88, Black will play 82 and White will have trouble getting life.

White 86. The sealed move at the end of the first day. Rin thought for a good forty minutes about this move, but Ishida asserted that it was a mistake in style. He advocated attaching at 1 in Dia. 6, then connecting at 3, or alternatively simply connecting at 3 immediately instead of 1. Either would be better than White 86, as aiming at the clamp at 87 is correct style in a position like this. Because of 86, White has to batter his way out, ramming his head against Black's wall at 90.

White 92. This may be a tesuji, but it helps Black to build up thickness, while White is just playing on dame points with 94 etc. Black continues the attack with 103, which also reinforces against White 'a'.

Black 109. Otake has presumably decided that it is time to wind up the game. Rin has made a number of dubious moves, but he is also displaying unusual patience and persistence in his attempt to close the



Dia. 6

gap. Unfortunately, it has made no impression on Otake, who has shown impressive strength in this and the previous figure.

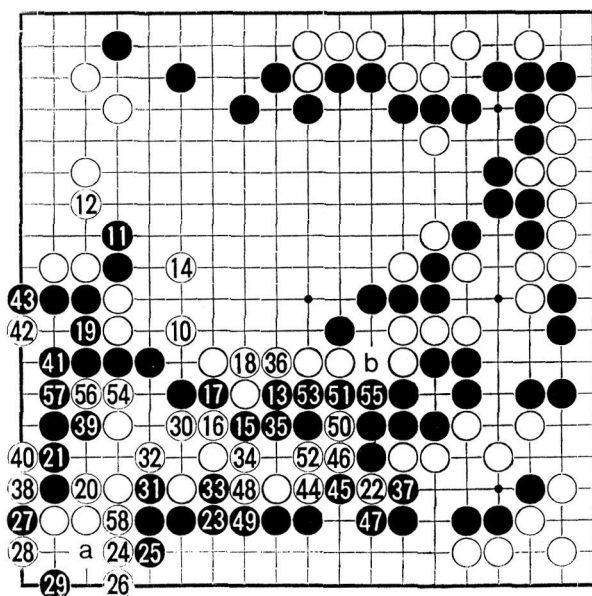


Figure 5 (110 - 158)

Figure 5 (110-158). Otake's frailty

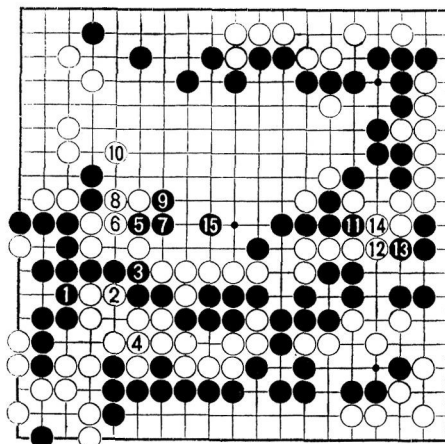
White defends with 10, but Black 13 makes miai of cutting on the left and on the right. Black cuts with 15 and 17, then gets life for his group with 19.

At this stage White is probably just waiting for a suitable moment to resign. He tries to confuse the issue with 22, but achieves nothing (as shown by the 44-45 exchange later). Otake answers solidly with 23, then deprives White of eye-shape with 27 and 29. White connects at 36, but he seems to be merely waiting for the coup de grace to put him out of his misery.

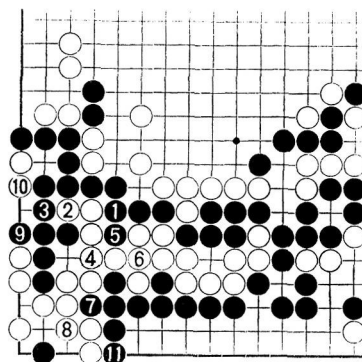
Black 41 secures life with seki. White's continued resistance with 42 etc. is meaningless.

Black 55 is the villain — this must rank as one of the worst moves of championship Go. It does not even deserve to be called a blunder or miscalculation and could only have arisen from a momentary mental blackout on Otake's part. Instead of 55 —

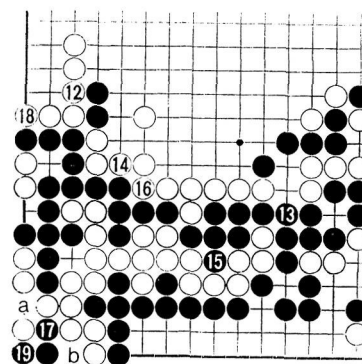
Dia. 7. If Black had played at 1, even Rin would probably have resigned. White is forced



Dia. 7



Dia. 8



Dia. 9

to play 2 and 4 to live, but permitting Black 3 is terrible, for this makes the wedging-in tesuji at 5 possible. If White tries to rescue

his two stones with 6 and 8, Black captures his large group with 9 to 15. If White 6 at 7, Black captures with 6 and has an unassailable lead of twenty points. If White uses 4 to reinforce on the outside, he has no ko threats when Black starts a ko by capturing at 4.

Dia. 8. Playing 55 at 1 here would also be good enough. Black fills in White's liberties in the order shown here, then —

Dia. 9. The sequence to 19 follows. If next White 'a', Black wins the capturing race by one move; if White 'b', Black plays inside and again wins, as the inside of his group is larger than that of White's.

Black 1 in either *Dia. 7* or *Dia. 8* would have brought about White's resignation. However, there is yet a third alternative. Simply playing at 58, the vital point of the capturing race, would also win. All these winning moves at his disposal — and Otake makes the irrelevant connection at 55! Rin must have been astonished at his undeserved good luck, but he wasted no time playing 56 and 58. These moves put him ahead in the capturing race.

Black 57. It is too late to save his group, so answering at 57 is pointless. Black should at least play 57 at 58. White would have to answer at 57, so Black could switch to 'b', having created the

option of capturing two stones, worth about ten points, with 'a' later on.

Figure 6 (159 — 194). *A lucky win*

Black 65. The surprising thing is that, according to Ishida, even at this stage the game might still have been fairly close if Black had defended at 74 instead of playing aggressively at 65. However, Otake was probably too upset to make a calm assessment of the position. Psychologically, he was already defeated.

Rin answered 65 with great caution and after he poked his head through with 76, Black had no chance of winning. Rarely can the winner of a top tournament game have been so completely outplayed by the loser.

White wins by resignation after 194.

(Based on a commentary by Ishida in 'Kido', November 1977).

GAME FOUR

White: Otake

Black: Rin

date: 12th, 13th October, 1977

Figure 1(1 — 46). *Otake's first bad start*

Otake began this game with his back to the wall. To keep his title he would have to duplicate Rin's feat against Ishida in the 12th (Yomiuri) Meijin title match in 1973 of winning four straight after losing the first three games. No one expected Otake to do this. The more desperate the situation, the more determined Rin becomes, while his ability to recover psychologically after making a stupid blunder is legendary. Otake, on the other hand, is more likely to become disgusted with himself when he is playing badly and thus lose all his fighting spirit. Perhaps for this reason, Rin got the better of him in the fuseki for the first time in the series.

Black 15 — 19. This pattern, which Rin also played with White in the first game, is one of his favourite josekis.

Black 31 indirectly defends against the cutting point to the left of 27, but this leaves Black with a weak point at 'a' for White to aim at.

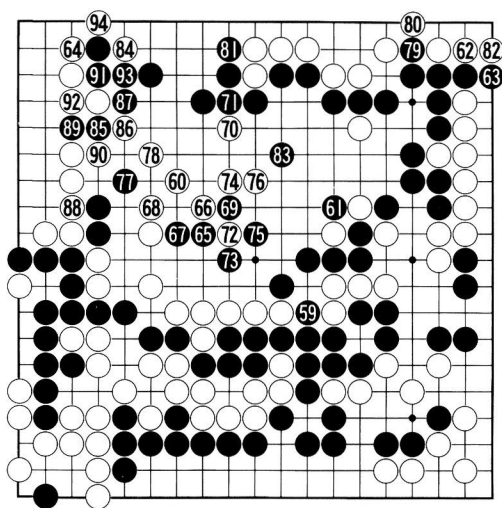


Figure 6 (159 — 194)

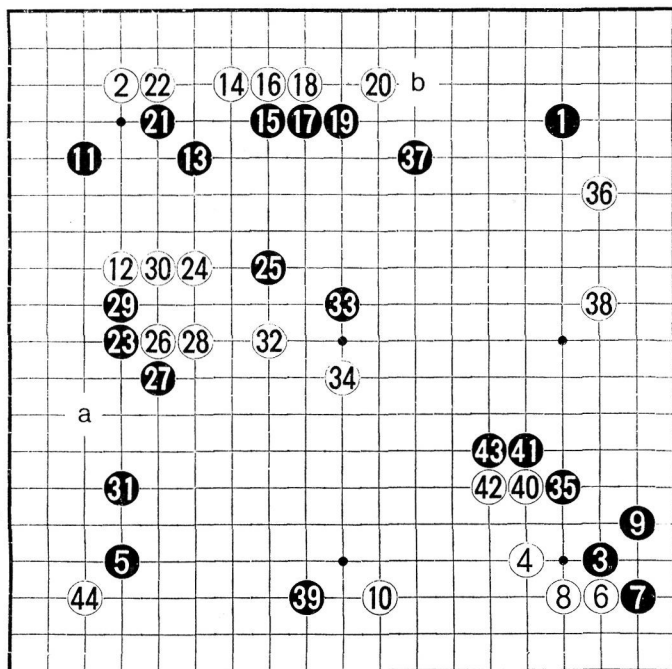


Figure 1 (1 - 44)

Black 33. The key point for attack and defence. White must forestall Black 34 by playing there himself.

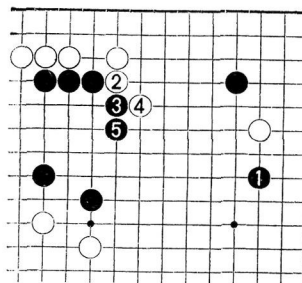
Black 37. One's first impulse would be to make a close-up move at 1 in Dia. 1. Apparently Rin did not want to let White push up with 2 and 4, though Black is perfectly safe with 3 and 5. Rin commented that due to the presence of White 34 in the centre, he did not feel like trying to expand Black's position on the right side. Black 37 was much admired as a typically 'patient', Rin-like move. Note that the aim of 37 is to build up thickness, not to make territory in the centre. In addition, Black is aiming at attaching at 'b' later on.

White 38 is a nice extension, but Black maintains overall balance with 39. White plays 40 and 42 to ward off the threatened invasion by Black two spaces to the right of 10.

White 44. Perfectly timed.

Figure 2 (45 - 79). The losing move

White 46. A dubious move. White should just make the joseki move at 1 in Dia. 2. If Black 2, White lives with 3 to 7.



Dia. 1

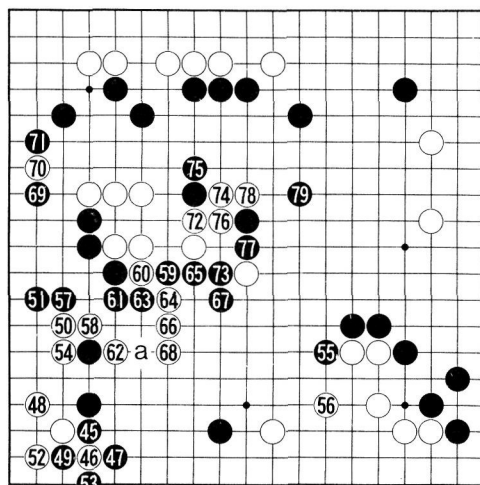
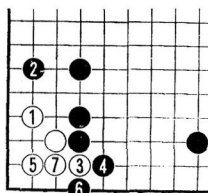


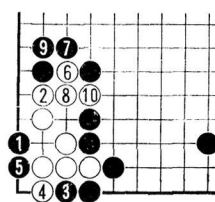
Figure 2 (45 - 79)

Dia. 3. If Black tries to kill him with 1 to 5, White pushes through with 6 to 10 and cannot be stopped.

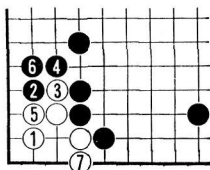
White 48. The losing move. Once White has made the hane at 46, he has to continue with 1 in Dia. 4. Black could get a ko by playing 2 at 7, but this ko fight would be troublesome. Rin commented that he intended to let White live by playing 2 to 6.



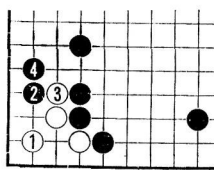
Dia. 2



Dia. 3



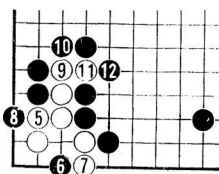
Dia. 4



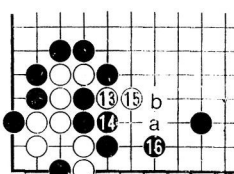
Dia. 5

Why did Otake play 48 then? Perhaps he was afraid that Black might attempt to kill him with 4 in Dia. 5. However, this is unreasonable.

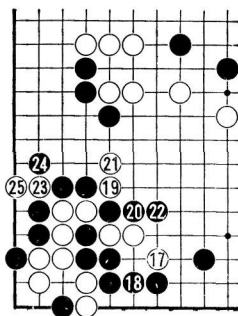
Dia. 6. Black has to play 6 and 8 to stop White from getting two eyes, but White simply pushes through with 9 and 11.



Dia. 6



Dia. 7



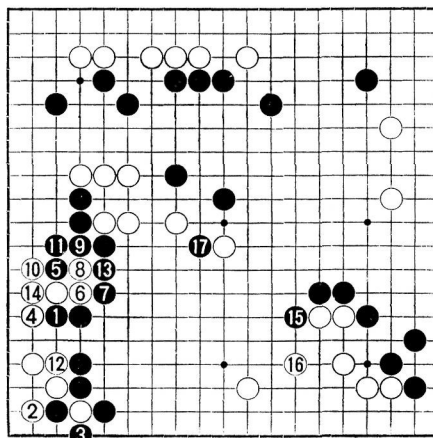
Dia. 8

Dia. 7. White cuts at 13, then extends at 15. If Black 'a', White 'b', so Black has to answer at 16.

Dia. 8. White then cuts at 19 and at 23. If Black continues to resist after 25, White wins the fight by throwing in and squeezing.

Black 49. Black takes advantage of White's mistake in the order of moves. The value of the ponuki at 53 is incalculable because of the strength that Black builds up at the bottom. White is able to jump out at 50, but his group is still insecure. Making such a mess of things in this corner must have been rather discouraging for Otake.

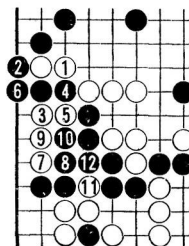
Black 51 aims at scooping out White's base, but according to Rin, he had a much severer move here. The best way to attack is with the combination of 1 and 5 in Dia. 9. For a start, the sequence to 12 is forced. Black then forces with 13 and 15 before launching a very strong attack on White's eyeless group with 17. This way White would be in for a very nasty time.



Dia. 9

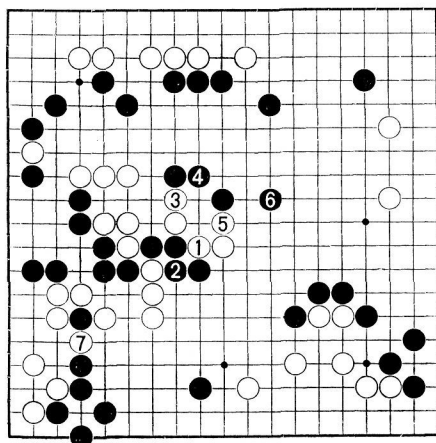
Black 59 is a tesuji. Pushing up at 60 is bad, as White would get nice shape with a hane at 59.

White 68. White has to guard against Black 'a', so Black has time to cross under on the side with 69 and 71. White 1 and 3 in Dia. 10 do not work, because Black has some outside liberties.



Dia. 10

White 72 is an unfortunate slip. White should first make a forcing move at 1 in Dia. 11 before playing 3. This way White can gain access to the centre with 5. If next Black 6, White can switch to 7, ensuring himself of two eyes in the bottom



Dia. 11

left. His centre group does not have two eyes yet, but there are gaps in Black's centre position, so White should be able to look after it.

Black 73 becomes the vital point. White is forced to push out with 74 to 78 in the direction of Black's solid group.

Figure 3 (80 – 105). *The high cost of living*

White 80. The sealed move at the end of the first day. This is the tesuji with which Otake rescued his centre group. Simply jumping to 'a' instead is no good, because when Black answers by pushing at 'b', White does not have time to answer at 103.

White 84 – 96. A very clever sequence which

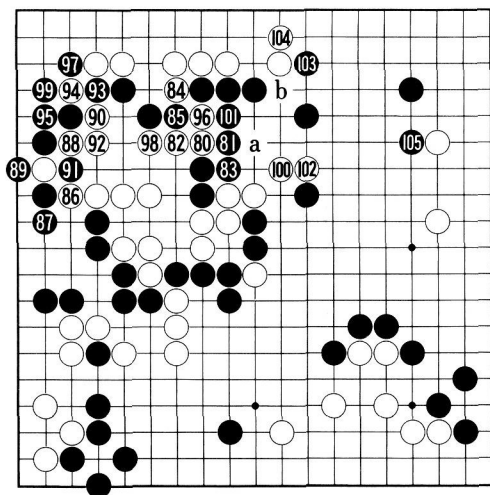


Figure 3 (80 – 105)

enables White to play 100 in sente and thus poke his head out at 102. However, to save his centre stones White is forced to let Black make a pon-nuki with 97 and 99, which means that White suffers an outright loss of ten points in the corner.

Black strengthens himself with 103, then attaches at 105. Needless to say, he is still aiming at White's centre group.

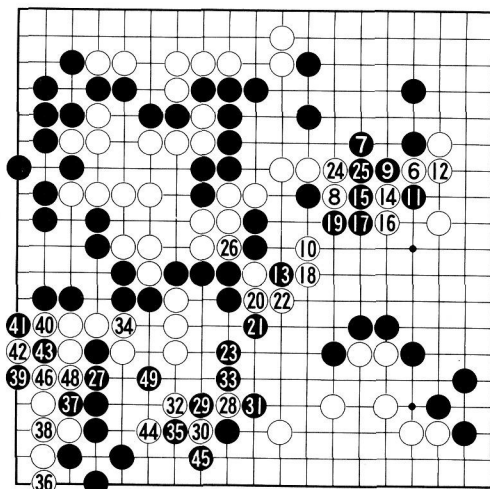


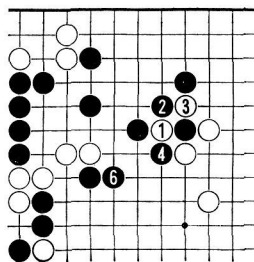
Figure 4 (106 – 149)

47: connects

Figure 4 (106 – 149). *Rin wraps it up*

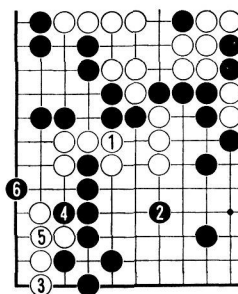
Black 7 is an interesting move which makes miai of 8 and 9. If White plays 8 at 1 in Dia. 12, Black answers with 2 and 4, then pulls back at 6. This would be too dangerous for White.

White 14. White needs all the extra profit he can get, but simply playing at 18 seems better. Playing 15 and 17 helps simplify the position

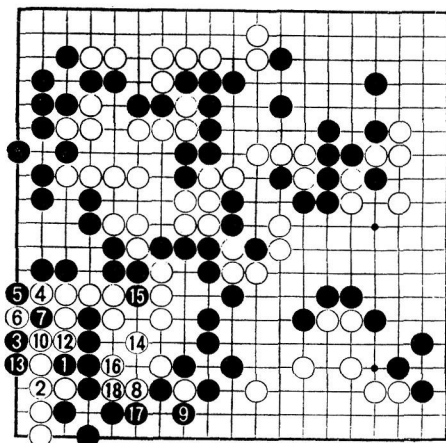


Dia. 12

5: connects



Dia. 13



Dia. 14
11: connects

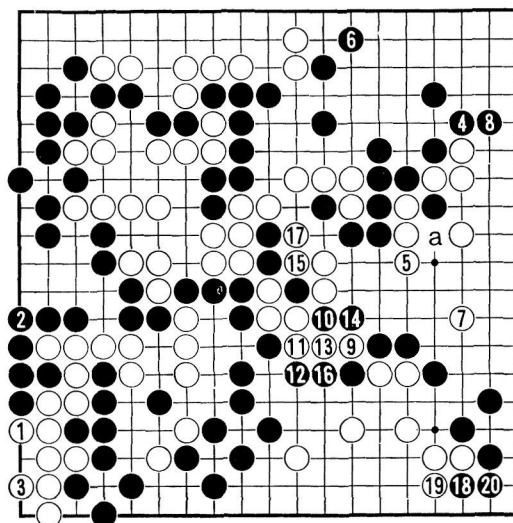
for Black.

Black 19. One might think that making a pon-nuki at 20 would be simpler, but actually Rin wants White to escape with 20. This gives Black the chance to play 21 and 23 in sente, preparatory to attacking White's bottom left group. For his part, White unfortunately has no choice but to secure life with 20 to 26.

White 28. If he connects, White cannot get two eyes, as shown in Dia. 13, so he tries to confuse the issue by attaching at 28.

Black 29. It is very sociable of Black to respond to 28, but the game would be over if he simply cut at 34 instead.

White 36. The addition of the stones at 30 and 32 means that White can now live. The reason is that if Black tries to kill White with 1 to 13 in



Dia. 15

Dia. 14, White can get an extra eye with 14 to 18.

White resigned after Black 149. He can of course live with 1 and 3 in Dia. 15, but he is too far behind in territory. Black will block at 4 (Black 'a' is also possible), after which the continuation to 8 is likely. If White cuts at 9, Black counters with 10 to 16, then takes the last large endgame point with 18 and 20. A rough calculation of territory shows that White has forty-odd points, including komi, but Black matches this with the top left, the bottom and the bottom right, so he is ahead by the size of his top right corner.

(Adapted from commentaries by Rin Kaiho)

Go World News

(Continued from page 4)

James Kerwin learnt Go while studying mathematics at Carleton College in Minnesota and came to Japan in 1974 to devote himself to the study of Go. He has been playing in the insei (student professional) league since November 1974, with reasonable results, so the Nihon Ki-in decided to give him a chance to test himself in professional tournaments. He is the first Westerner to become a professional at the Nihon Ki-in. He begins playing in tournaments in April.

Although both Wimmer and Kerwin will be able

to play in all professional tournaments, they will have to achieve reasonable results in the rating tournament to secure permanent professional status. 'Go World' wishes them both the best of luck, for their entry into the arena of professional Go is a very encouraging development for Western Go.

Report from Taipei

On the 25th November, 1977, a group of 65 Japanese amateur players, accompanied by the leading Taiwanese *(Continued on page 23)*

25th Oza Title

Recently the Japanese tournament scene has been characterised by a hectic turnover in title-holders, giving rise to a comparison to the period of constant internecine warfare, marked by the rise and fall of a large number of competing clans, known as the 'period of the warring states' (late 15th to mid-16th century). In the contemporary Go world, this period began with the dethronement of the perennial title-holders of the past, such as Sakata, Rin and Ishida, and recently a successful title defence has become the exception rather than the rule. The tournaments covered in this issue are evidence of this. In the past three years there have been three different Meijins, three different Tengens (likewise for the Honinbo title), while the Oza title has changed hands each year for the past five years. This period may be coming to an end – Rin has regained the Meijin title, while Kato has secured three titles and is currently fighting for a fourth – but the emergence of new stars has added a lot of interest to the Go scene.

One of the most interesting confrontations of 1977 was that between the youngest title-holder in history, Cho Chikun Oza, and the challenger Kudo Norio.

The players:

Cho Chikun 7-dan

Born July 1956 in Seoul. Came to Japan in 1962 to become a disciple of Kitani Minoru. At the age of ten was almost sent back home, but in 1968, aged 11, became the youngest professional in history. Reached 7-dan in 1975.

1972: 8th in Pro Best Ten

1973: 10th in Pro Best Ten; won 5th New Stars tournament

1974: challenged Sakata for 22nd Nihon Ki-in Championship title, defeated 2–3; won 6th New Stars; 1st in Pro Best Ten (first major title)

1976: won Asahi Top Eight Players tournament, defeating Fujisawa Shuko 2–1 in the playoff; won the 24th Oza title, defeating Otake 2–1; played a total of 64 games, a record for one year

1977, '78: member of 2nd and 3rd Meijin leagues
1978: a collection of his best games published by the Nihon Ki-in

Kudo Norio 9-dan

Born in 1940 in Hirosaki city, Aomori prefecture. Became a disciple of Maeda Nobuaki 9-dan and attained shodan in 1955; promoted to 9-dan in 1976. Member of the Meijin league in 1972, 1976 and 1978 and the Honinbo league in 1978. Has taken second place in four tournaments, but first major success came in 1977 when he defeated, in turn, Kato Honinbo, Kubouchi 9-dan, Shimamura 9-dan and Yamabe 9-dan to become the Oza challenger.

GAME ONE

White: Kudo Norio 9-dan

Black: Cho Chikun Oza

komi: 5½; time: 6 hours each

date: 9th November, 1977

Figure 1 (1 – 25)

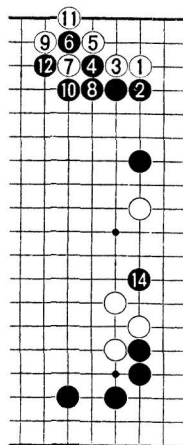
Black 11. Cho is purposely ignoring standard fuseki theory, which would require this move to be played on the 4th line, at 'a' for example, to balance the low position of Black 5.

White 14. Jumping to 'b' to protect White's weak point at 25 would be a steady move. Ishida Yoshio 9-dan always plays 'b' as a matter of policy.

White 14, however, is a very important fuseki point. White 20 is a strange-looking move, but Kudo had his reasons for invading here.

Dia. 1. If White simply invades at 1, Black can force him into a low position with the two-step hane of 4 and 6. Kudo comments that he dislikes this joseki. Black gets sente with 12 and next will probably invade at 14.

Black 23 seems natural. If Black blocks at 1 in Dia. 2,



Dia. 1

13: connects

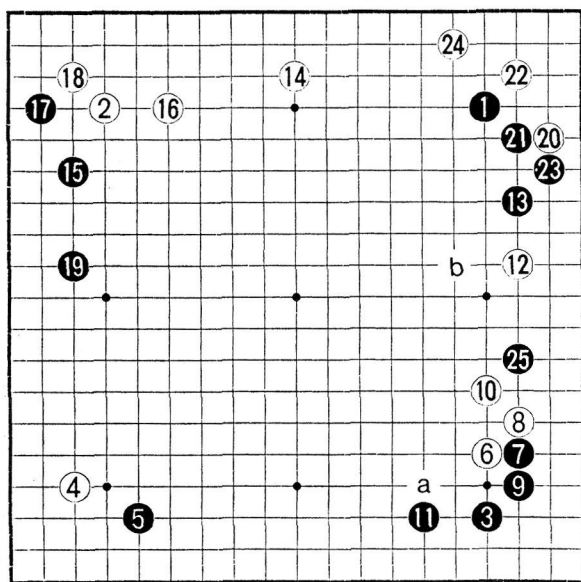
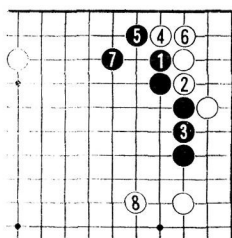
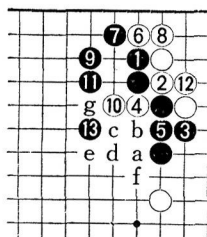


Figure 1 (1 - 25)



Dia. 2



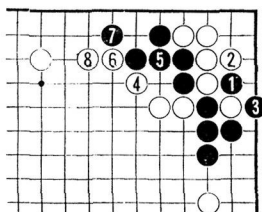
Dia. 3

then connects at 3, White plays 4 and 6 in sente, enabling him to switch to 8. If Black plays like this, he should take a handicap.

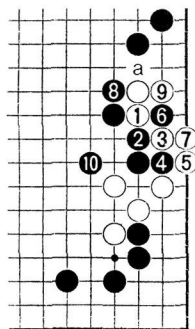
Dia. 3. Black is more likely to block at 3, but White is also happy with this, as he can make a troublesome extension at 10 before living with 12. The best Black can do is to press at 13, but White can aim at escaping with White 'a', Black 'b' etc., so Black is far from happy. In this game the chances are that White would go through with this sequence immediately.

Dia. 4. Note that Black cannot play 11 in Dia. 3 at 1 here. White captures him with 4 to 8.

In the result to 24 White gains an advantage in the corner, but Black uses the backing of the thickness built up with 21 and 23 to invade at 25.



Dia. 4



Dia. 5

Figure 2 (26 - 48)

White 28. In the usual 'middle-game joseki', White crosses under with 1 and 3 in Dia. 5, but here this is dangerous. Black usually has to answer White 9 at 'a', but thanks to his strength at the top, he can dispense with this move and instead attack at the vital point of

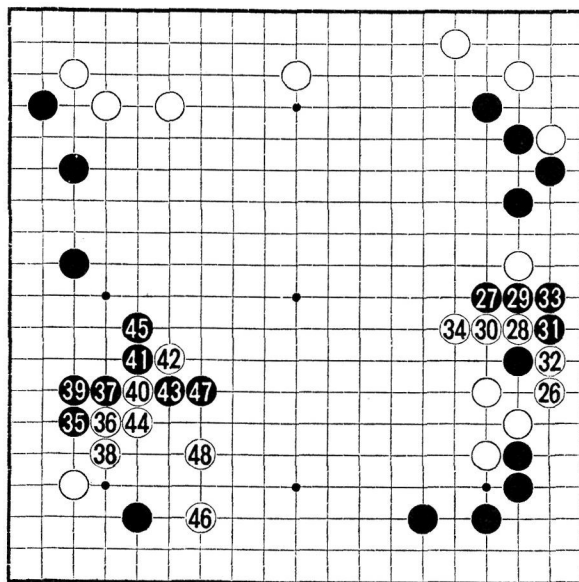


Figure 2 (26 - 48)

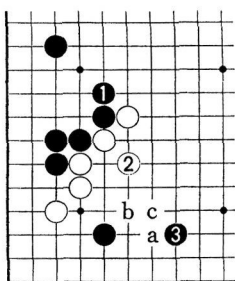
10. This puts White under a lot of pressure, as he does not yet have his second eye. White ignores joseki with 28 in order to avoid this result.

Black 29. If at 30, White 31 is a good answer.

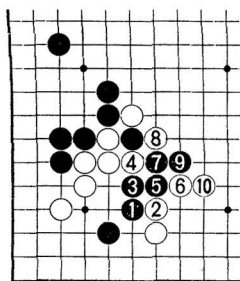
Black 31 is a mistake. Black should simply descend at 33, threatening to take away White's

eyes by playing 32 later. The exchange of Black 31 for White 32 only helps White. Cho commented after the game that once he had played 31, he should just have given atari at 34 (i.e. omitting 33), then switched to 35.

Black 43. The advisability of this cut was questioned by other professionals. Sakata Eio 9-dan considered that simply pulling back at 1 in Dia. 6, keeping the cut in reserve, was correct. If White 2, Black 3 is good enough. If White attacks at 'a' instead of 2, the sequence Black 'b', White 2, Black 'c', is good enough.



Dia. 6



Dia. 7

Black 47. Black is now unable to play the diagonal move at 1 in Dia. 7 ('b' in Dia. 6), which is why Black 43 is bad. If he does play 1, White neatly forces with 2 to 6, then makes an excellent ponnuki at 8.

For the above reason Black extends at 47, letting White play 48. However, this solitary black stone is not yet completely extinguished.

Figure 3 (49 – 67)

Black promptly lives in the corner with 49 to 57 – White is helpless to prevent him. Actually Kudo had expected Cho to invade at 1 in Dia. 8 instead of 49, in which case the moves to 6 would have followed. This would have been more to Kudo's liking than the game sequence.

White 62. Kudo regretted this move. Reinforcing with 1 and 3 in Dia. 9 seems preferable. Black can press down on White with 4, forcing him into a low position with 5 to 9, but he has to come back and defend at 10. White could then make the solid move at 'a' in the figure, giving him a reasonable position.

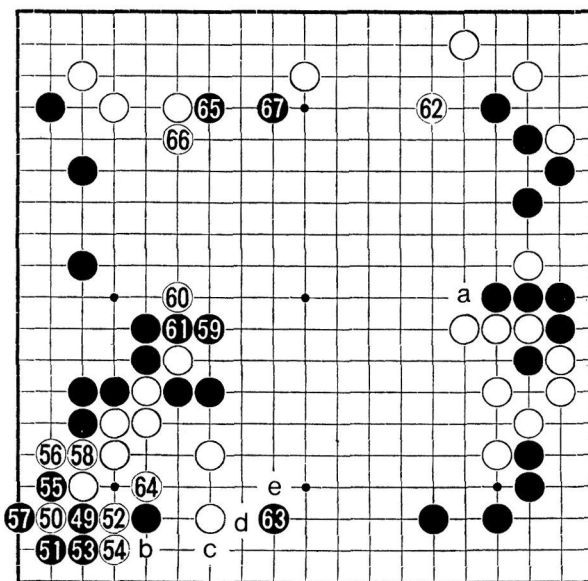
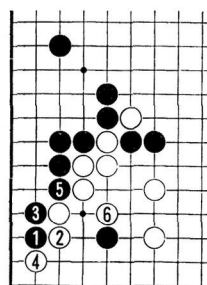
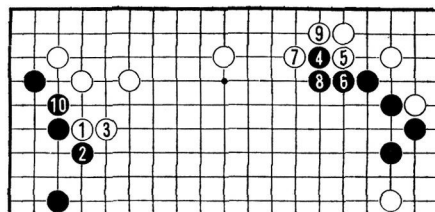


Figure 3 (49 – 67)



Dia. 8



Dia. 9

Black 63. Black is threatening to play sente moves at 'b' and 64, then cross under at 'c', so White has to make some kind of reinforcement. White 64 is a bad choice, however, as it leaves White with some bad aji here, which is exploited by Black later on. Kudo commented that

since there is bad aji here whatever he does, he should have played White 'd' instead of 64. If Black answers at 'e', White can switch back to the top.

Black 65, 67. A severe combination which splits White into two at the top. White has been relying on the top to get most of his points, which makes this attack all the more painful. Missing the opportunity to follow Dia. 9 was a bad slip.

Figure 4 (68 – 100)

White 72 is a mistake in direction – this should be at 73. White's corner group is immediately threatened when Black crawls at 73. For the time being White looks after his group with 74 to 80. This sequence is rather unesthetic, but White wants sente to play 82 and 84.

Kudo was surprised when Cho cut at 85. He had been assuming that after White's counter-attack with 1 to 7 in Dia. 10, Black would be forced to live in gote, permitting White to attack the three cut-off black stones. After a closer look, however, he realised that Black can continue with 8, a move which is rather troublesome for White to deal with. For example –

Dia. 11. If White keeps attacking with 9, Black lives easily with 10 to 18, not an attractive result for White.

White therefore switches horses in midstream and returns to the left side at 86. This move fixes up his shape and opens up the possibility of a counterattack.

Black 93 is a thick move which eliminates the possibility of White 'a' and also offers distant

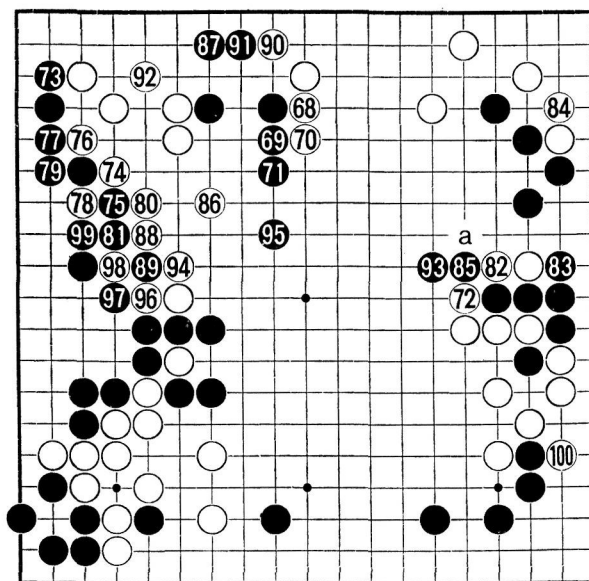


Figure 4 (68 – 100)

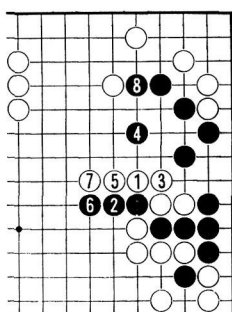
support to Black's group at the top. Later on Black may even be able to aim at attacking the white group below 93.

White 100 is well-timed. Besides being a large move in its own right, it also guarantees the security of White's group.

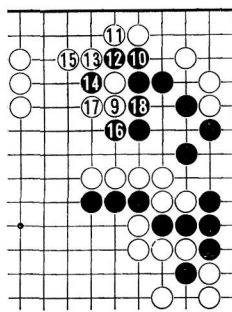
Figure 5 (101 – 142)

Black 1 is a sharp move. If White answers at 1 in Dia. 12, Black forces with 2 and 4, then plays elsewhere. If White plays down at 7, Black will answer at 8. If White 7 is sente to kill the corner, Black has to answer at 9, so White can jump in at 'a', considerably reducing Black's area here. In this variation, however, Black can get a ko in the corner with 10, so White is dissatisfied.

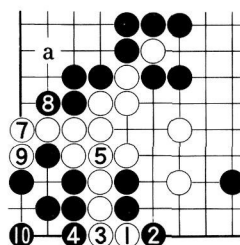
For the above reason White simply descends at



Dia. 10



Dia. 11



Dia. 12 6: elsewhere

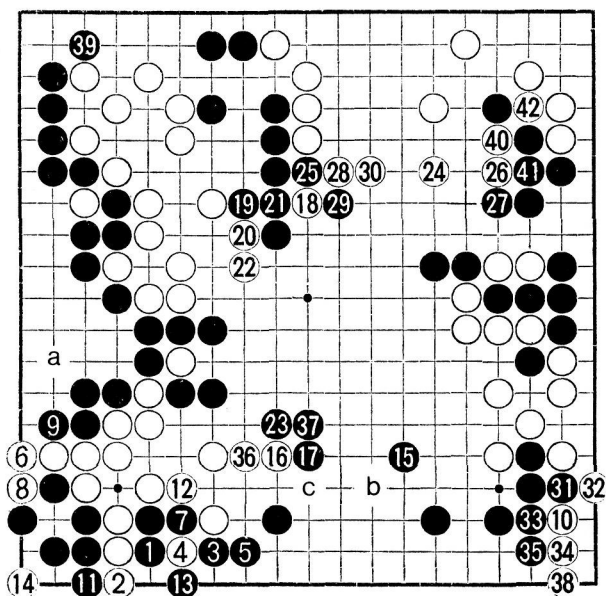
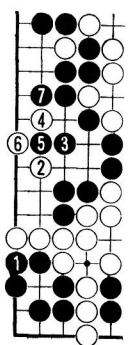


Figure 5 (101 - 142)

2. However, when he plays 6, Black discards the corner, contenting himself with playing 7 and 9. Overall, this result is favourable for Black. To begin with, an invasion at White 'a' is worth more points than the corner, while in addition Black 3 to 7 help Black at the bottom by eliminating most of his bad aji there.



Dia. 13

Black 9. If at 1 in Dia. 13, White jumps in at 2. Black has no choice but to answer at 3, so 4 to 7 follow. White 2 is therefore worth 12 points in sente, while living in the corner is worth 19 points in gote. Since sente values are doubled in end-game calculation, White 2 is bigger than Black 1.

Black 9 puts Black in the lead. According to Kudo, he would have been better off playing 6 at 7. Black would then have only a very

slight lead.

Black's lead is confirmed by Black 15 and 17. It is thanks to the good shape made by the ponnuki at 13 that Black can play 15 instead of the more conservative move at 'b'.

Black 19. A clever answer to the peep, keeping sente for Black.

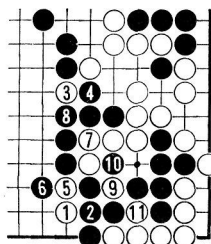
Black 37 is too tight. Either Black 'c' or Black 38 would be preferable. As becomes apparent later on, White 38 is much bigger than it looks.

Figure 6 (143 - 200)

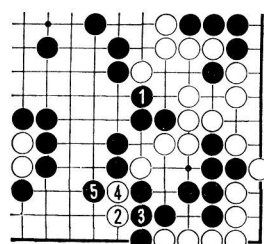
Black 43 etc. Connecting under here is Black's privilege.

White 66 to 72. Cho seems to have overlooked this combination which reduces Black's prospective territory in the centre. He should have forestalled it by playing 65 at 78, which would have been sente for Black. Perhaps Cho just expected White to play 66 at 77. Cho's oversight can be accounted for by the fact that he was in time trouble, having already gone into byo-yomi of a minute a move, but in addition he had perhaps become overconfident of winning after his success in Figure 5.

White 92 is sente. If Black ignores it, White captures seven stones with the sequence shown in Dia. 14.



Dia. 14



Dia. 15

Black 93. The final losing move. Black must add a reinforcement, but this is the wrong one. Playing at 98, i.e. 1 in Dia. 15, is worth an extra point. White 2 and 4 do not work without the sente move of 7 in Dia. 14. In Dia. 15 Black later has to add two moves, so White gains one point.

White 98 is worth two points in sente, as White is guaranteed the atari at 2 in the next figure. This is why a black move at 98 would have been worth one point more than Black 93.

Figure 7 (201 - 239)

Black 11. Another mistake, as White can gain a point with the placement at 1 in Dia. 16. Kudo, however, did not notice this tesuji. Black 11

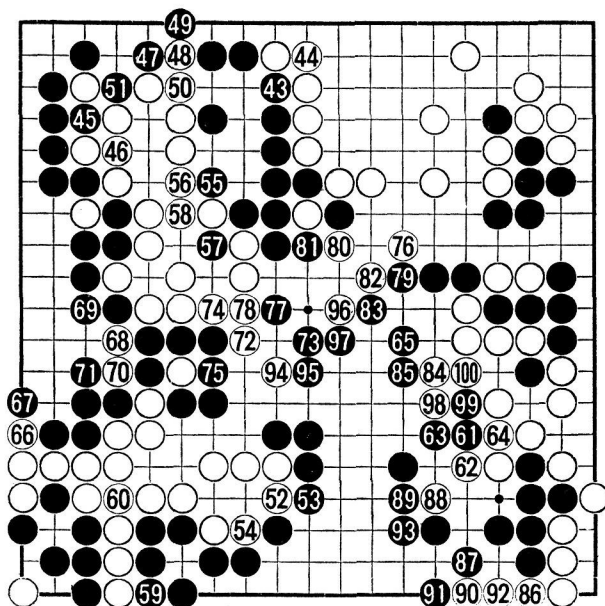


Figure 6 (143 – 200)

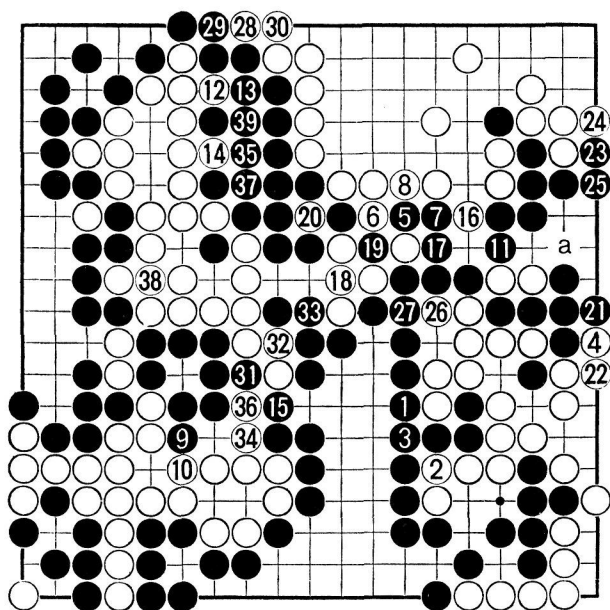
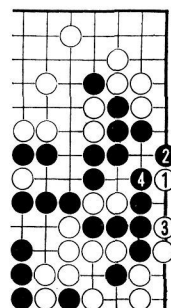


Figure 7 (201 – 239)

should be at 'a'.

Cho Chikun is usually a formidable player in close games and his tenacity and determination in the late middle game and the endgame are generally considered to be his strongest point. In this game, however, he made an uncharacteristic



Dia. 16

series of errors towards the end and victory slipped from his grasp.

White wins by $1\frac{1}{2}$ points.

(Time used. Black: 5 hours 59 minutes

White: 4 hours 38 minutes)

GAME TWO

White: Cho Chikun Oza

Black: Kudo Norio 9-dan

date: 16th November, 1977

Figure 1 (1 – 30)

The first Oza game was a tense, difficult game, with plenty of material for research by professionals. The second game turned out to be rather unusual, with the fuseki strategy revolving around the problem of a ladder block.

White 20 – 30. This pattern is an established joseki, but Go Seigen considers the result favourable for Black.

Black 31. Black has the opportunity to compensate for the loss of his two stones caught in the ladder by playing a ladder block. However, Kudo commented that he found it unexpectedly difficult to work out a good ladder block. If White answers 31 at 'a', Black intends to peep at 'b'; if White then connects, Black can play 44, escaping from the ladder.

White 32 is a good answer, so Black decides to leave the problem of the ladder block for a while.

Black 33, 35. A nice combination – this is more severe than attacking at 'c' with 33.

Black returns to the problem of the ladder

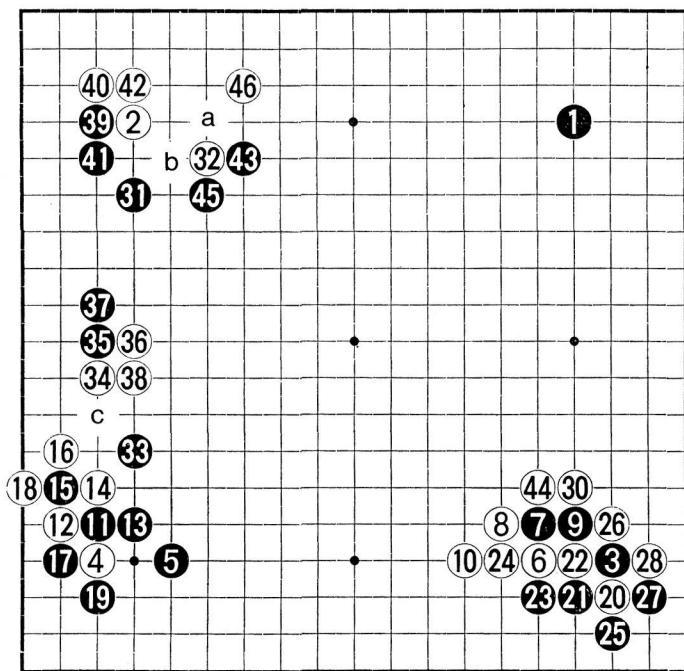


Figure 1 (1 – 46) 29: connects

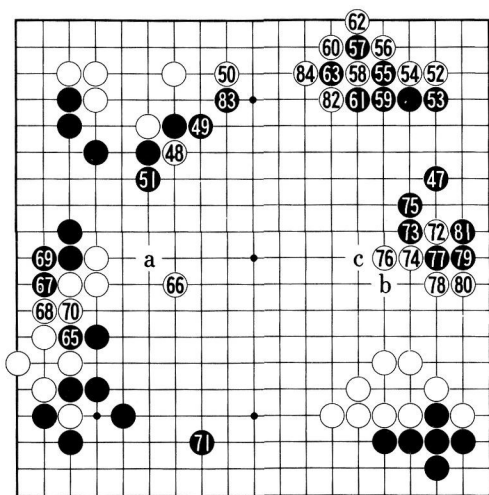


Figure 2 (47 – 84) 64: connects

block with 43, but White decides to avoid complications with 44.

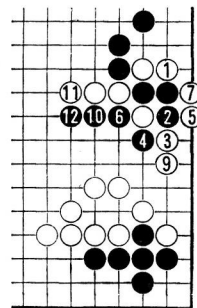
Figure 2 (47 – 84)

Black 47 is the last important fuseki point. This puts Black in the lead. White invades at 52

in an attempt to catch up, but Black builds nice thickness with 53 to 63.

White 66. Permitting Black 67 and 69 is painful, but if White plays 66 at 67, Black attacks at 'a', a move which helps to neutralise White's thickness on the left. White 66 is therefore correct.

White 76. If at 77, Black expands his moyo with Black 76, White 'b', Black 'c'. However, capturing with 77 to 81 makes Black's territorial lead fairly definite.



Dia. 1 8: connects

White 80. Resisting with 1 and 3 in Dia. 1 is unreasonable. Black easily escapes with 10 and 12. White has to play 80, though he is far from happy with the resulting overconcentration in his position.

Figure 3 (85 – 125)

The game suddenly becomes complicated when a ko fight starts with 85 and 87. Black 89 is rather a leisurely ko threat – it would be safer to play 89 at 90. If White 108, Black can then catch the white stone in a geta by playing one space to the right of 92.

White's severe counterattack with 90 to 94 takes Black by surprise. Black 101 shows that Black has decided to give up the ko and instead concentrate on attacking White's group at the bottom left. Black squeezes with 105 to 113, then discards his stones with 115 and 117. He could pull them out with 1 to 7 in Dia. 2, but he can afford to give them up. Kudo's resolute play here surprised other professionals, but his judgement is correct. The advantage Black gains by playing two moves in a

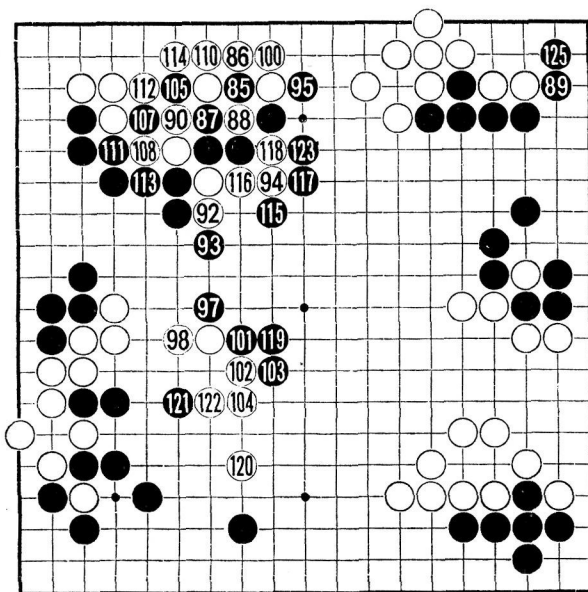
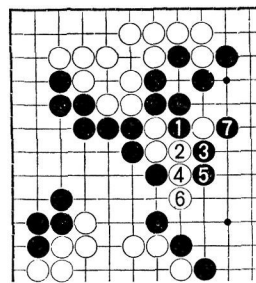
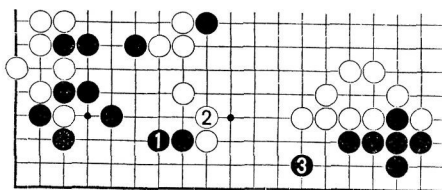


Figure 3 (85 - 125)

ko: 91, 96, 99, 106, 109; 124: at 88



Dia. 2



Dia. 3

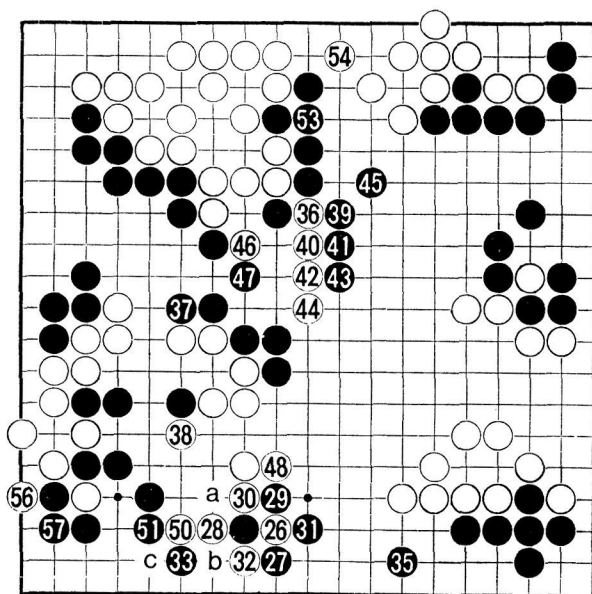


Figure 4 (126 - 158)

ko: 34, 49, 52, 55, 58

row in the top right with 89 and 125 does much to compensate for his loss in the centre.

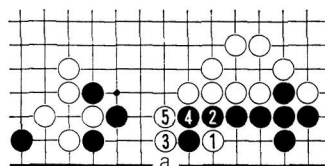
Figure 4 (126 - 158)

Black 27 is an aberration - resisting here is

pointless. Black should just pull back at 1 in Dia. 3. If White 2, Black 3 and there are no problems.

Black 29 is even worse, as it permits White to counterattack with 30 and 32. Once having made the mistake of 27, Black should at least try to avoid further trouble by playing 29 at 30. If White 'a', then Black 'b', White 29, Black 32, White 50, Black 'c'.

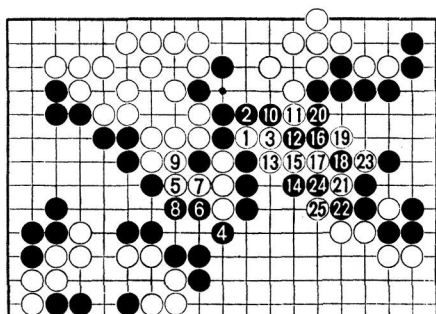
Black 33. Black is chagrined at having to reinforce here, but White threatens to attack the corner group by cutting at 57.



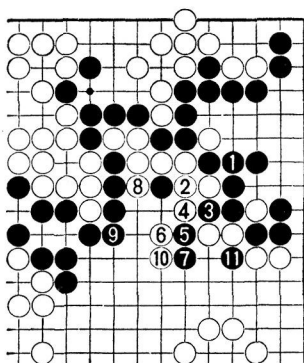
Dia. 4

Black 35. This does not actually connect the two black groups, as White can cut across the knight's move with 1 in Dia. 4. However, this is probably not worth-while for White, as his stone at 1 is swallowed up and Black can play 'a' in sente.

White switches to the severe cut at 36. After the game, the players spent a lot of time analysing the result when White uses 44 to cut at 1 in Dia. 5. The sequence to 21 is all forced. If Black then plays 22, White can get a ko with 23 and 25. This is troublesome for Black, so instead of 22 –



Dia. 5



Dia. 6

Dia. 6. Black will connect at 1. The moves to 11 then follow. Black gains ample compensation for his loss at the top by capturing two white stones. The possibility of the cut did not even occur to Kudo during the game, but perhaps Cho read out the above result when playing 44.

White 48. Cho decides that it is time to come back to the ko. Thanks to his fine play in the centre and Kudo's bad play at the bottom, the game has become quite close.

Figure 5 (159 – 200)

White 70. The losing move. Sakata 9-dan, who was following the game closely, discovered a brilliant tesuji here which Cho missed.

Dia. 7. White 1 is a very clever move. If Black

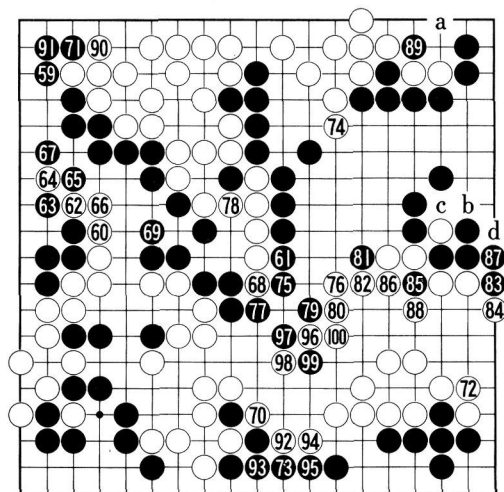
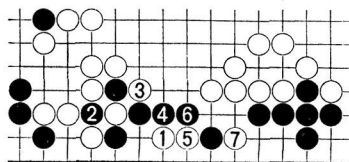


Figure 5 (159 – 200)



Dia. 7

2, White gives atari at 3. Black's attempt to escape with 4 and 6 is frustrated by White 7. The best Black can do is play 4 at 6, but White's gain here would give him the lead.

Cho had already used up all his time and was in byo-yomi of a minute a move which is some excuse for missing this tesuji. Unfortunately, White 70 is not even the second-best move, as blocking at 91 at the top left is worth more.

Cho continued to make small mistakes. White 72 is worth 8 points, but defending at 'a' at the top right is worth 9 1/3 points. Cho also overlooked the sequence White 'b', Black 'c', White 'd', Black 87, White 83. If White had played correctly from 72 on, he could probably have reduced his losing margin to 1/2 or 1 1/2 points.

(Note that playing 72 at 73 is not so big once White has already invested a move at 70.)

Figure 6 (201 – 259)

Once again Cho Chikun failed to display his

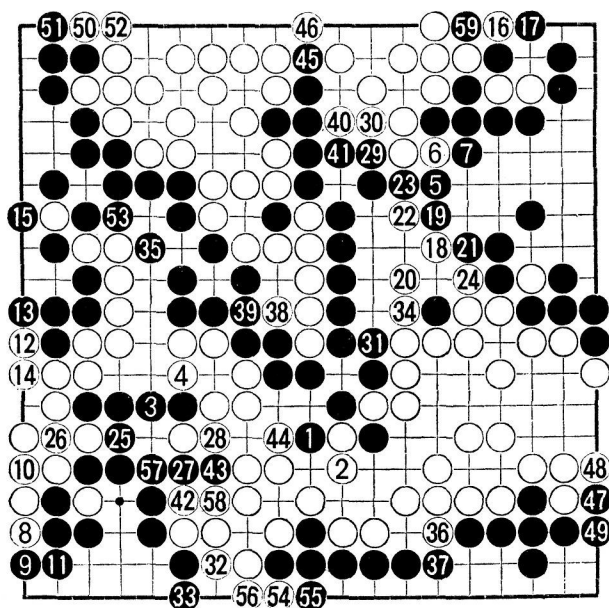


Figure 6 (201 – 259)
White wins and connects the ko.

renowned tenacity in the latter part of the game. He was obviously not in top form, but this does not detract from the achievement of Kudo in winning his first title at the age of 37. Worthy of particular praise is Kudo's outstanding positional judgement. His accuracy in assessing the territorial balance was a major factor in his victory.

Black wins by 4½ points.

(Time used. Black: 5 hours 7 minutes

White: 5 hours 59 minutes)

European Go Congress

The 22nd European Go Congress will be held at Maison du Japon, Cité Universitaire, 7 C, Bd. Jourdain, Paris 13ème from the 22nd July to the 5th August 1978. For details, contact Fédération Française de Go, 116, Rue d'Alésia, 75014 Paris.

Go World News

(Continued from page 13)

professionals in Japan, Rin Kaiho Meijin (Lin Hai-feng in Chinese) and O Rissei (Wang Li-ch'eng) 4-dan and several Japanese professionals, arrived in Taipei to commence a three-day goodwill tour. During the tour team matches were held and the pros played instruction games. Our Taipei correspondent, Donald Potter, filed the following report on the local go scene.

'Taipei is an excellent place to improve your go strength; the Chinese are warm and friendly hosts and the food of course is magnificent and cheap. The Wei-ch'i (Chinese for go) Society is located on the second floor of the Jen'ai (Love) Building on Jen'ai Road. The equipment and service there are excellent and admission is free for foreigners. There are usually three very strong players in residence – Wu Ti-sheng (the older brother of Go Seigen), Huang Shui-sheng, and Wu Jen, the editor of the wei-ch'i magazine. Any of those excellent gentlemen will play a 60 – 90 minute instruction game for a modest fee of U.S.\$7.75. Most of the players in this club are very strong, very polite and quite happy to play foreigners.

Gambling is forbidden. This is also the club where the Chinese handicap system originated, i.e., the weaker player places his stones wherever he wishes, which may or may not be the star points.

'The Far East Chess Society, located on the eighth floor of the Hsi-men Hotel, 78 Chung-hua Road, is probably the largest club in Taipei and is also the haunt of Chang Heng-fu, one of the early teachers of Lin Hai-feng and Wang Li-ch'eng. Betting of from U.S.\$1.00 to \$5.00 is the rule and bridge partners can always be found there as well. My favorite club is in the New Park across from the National Taiwan University Hospital, five minutes walk from the train station. It costs 70 cents to enter, which includes the ubiquitous, ever replenished glass of tea. The equipment is poor and the food even poorer and it is always a smoke filled den of iniquitous gambling. I suppose I prefer it because there are several players my own strength there, although my two most frequent opponents give me handicaps of five or seven stones (I have a 2-dan diploma) and as we play for money (Continued on page 56)

3rd Tengen Title

The Tengen title is ranked fifth among the seven major titles — following the Kisei, Meijin, Honinbo and Judan titles, but preceding the Oza and Gosei titles. In terms of prize money, however, it is actually fourth, with five million yen going to the winner of the playoff and one million to the loser.

The Tengen is the only major title in which the winner does not defend his title the following year but has to start out again in the final stage of the knockout tournament (this consists of 32 players, which means four straight wins are required to reach the playoff). Winning this title twice in a row is therefore extremely difficult. The 1st Tengen, Fujisawa Shuko, promptly lost his first game in the next Tengen tournament, while the 2nd Tengen, Kobayashi Koichi, did likewise. This has given rise to the nickname 'the stormy Tengen'.

Going into the quarter-finals of the 3rd Tengen title, no one could have predicted who the final pair would be, for in each case the more prominent player was defeated. Tono 9-dan (Kansai Ki-in) beat Sakata, Shimamura beat Kato Honinbo, Sonoda 8-dan beat Honda 9-dan (both Kansai Ki-in) and, in the biggest upset, Kanno 6-dan beat former Honinbo Takemiya. Shimamura then beat Tono and Sonoda beat Kanno, thus producing an interesting confrontation in the playoff. Sonoda was playing in his first title match, while Shimamura had not played in a title match for twenty years. Moreover, there was a gap of forty years between the players, easily a record. Clearly, this title match was going to be something out of the ordinary.

The players:

Sonoda Yuichi 8-dan

Born March 1952 in Osaka. Became shodan in 1968, promoted to 8-dan in 1976. Has won the Kansai Ki-in otea 6 times. Won the 8-dan section of the 2nd Kisei tournament.

Shimamura Toshihiro 9-dan

Born April 1912 in Mie Prefecture. Became shodan

in 1929, 9-dan in 1960.

1952: won the Kodansha (high ranked players) tournament

1953: won the NHK Cup

1957: won the 5th Oza title

Twice challenged Takagawa for the Honinbo title, losing 0–4 in the 10th Honinbo title (1955) and 2–4 in the 11th.

Is the main pillar of the Central Japan (Nagoya) branch of the Nihon Ki-in. His quiet but steady playing style and his skill at the endgame are much appreciated by other professionals. When holding black, he is regarded as being very difficult to defeat.

GAME ONE

White: Shimamura Toshihiro 9-dan

Black: Sonoda Yuichi 8-dan

komi: 5½; time: 6 hours each

18th November, 1977, at the Nihon Ki-in, Tokyo

Figure 1 (1 – 23)

Black 11. This move was played by Kato in the 3rd game of the 1977 Honinbo title — see 'Go

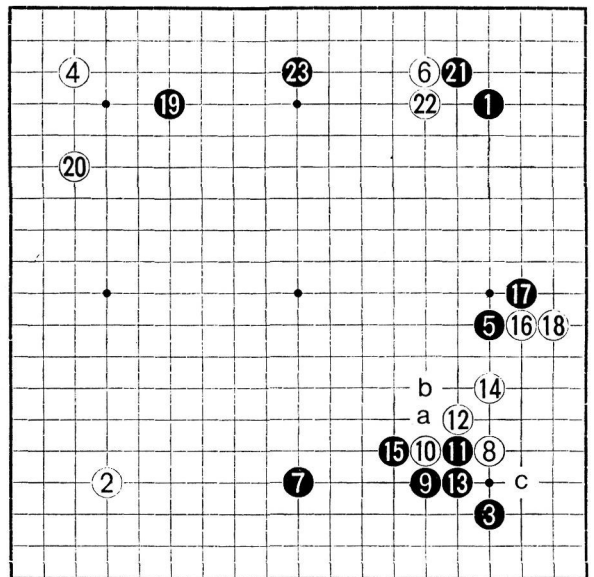


Figure 1 (1 – 23)



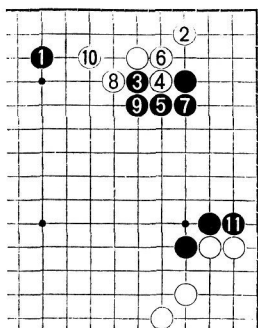
Sonoda (on the right) plays the first move of the 3rd Tengen title.

World' No. 4, p. 17.

Black 15. The sequence Black 'a', White 'b', Black 15, followed by 16 to 18, is also possible. If White answers 15 by connecting at 'a', Black intends to play 'c'.

White 16 and 18 are tight, territory-oriented moves. Black looks upon 17 as a kikashi (forcing move) and switches to 19.

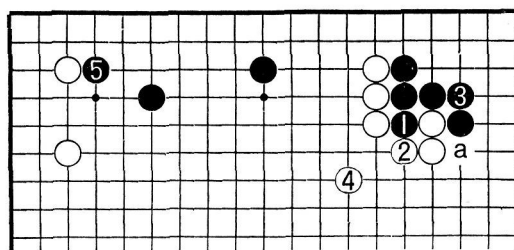
Black 21. According to Sonoda, omitting 21 and simply making the pincer at 23 is better. White can settle his group with 2 etc. in Dia. 1 (he may omit the atari at 8), but then Black can block off the side with 11.



Dia. 1

Figure 2 (24 – 63)

Black 29. Sonoda regretted not pushing through once at 1 in Dia. 2 before connecting at 3. White has to defend at 4, whereupon Black attaches at 5 in order to strengthen this group. At the time Sonoda was worried about his shortage of liberties in the corner if White later blocks at 'a', but nonetheless Dia. 2 seems to be the correct sequence.



Dia. 2

White 30. Shimamura regretted this move. Since Black failed to push through at 'a', White should invade immediately at 32. (If Black then plays 'a', White gives way at 'b'.)

Black 31 is a strange move. He should of course attach at 38 (5 in Dia. 2) to prevent the invasion. White promptly accepts the second invitation

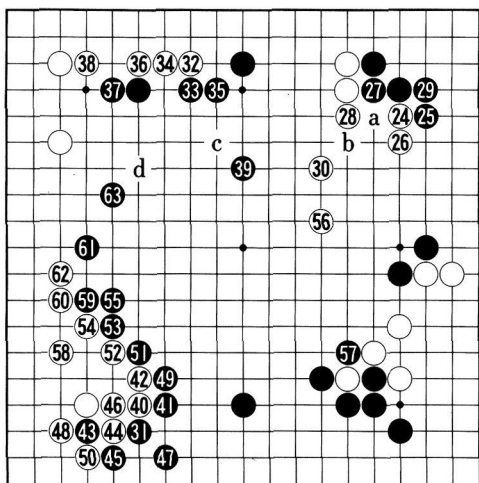
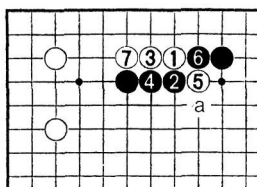


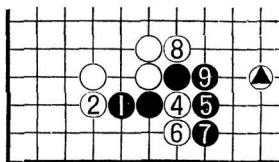
Figure 2 (24 - 63)

to come in at 32.

Black is rather unhappy with the overall result to 38. First of all, he dislikes having to answer submissively at 35. He would prefer to connect at 4 in Dia. 3, but he has no answer to White 5 and 7, as the ladder at 'a' is unfavourable. Secondly, he has to play 37, which only prompts White to strengthen his corner with 38. After 38, the game seems to be favourable for White.



Dia. 3



Dia. 4
3: elsewhere

Black 39 is mainly a defence against a white move at 'c', which would be very severe, but Black also has hopes of attacking White by capping at 56 later on. Even after 39, however, Black still has a weak point at 'd'.

White 40. Shimamura also regretted this move. He felt that he should have exchanged 56 for 57 immediately, then attacked at 'd'.

Black 43. The usual joseki is 1 in Dia. 4, after which Black switches elsewhere. Sonoda was

dissatisfied with this, as White can play the sacrifice sequence to 8, making the ▲ stone over-concentrated.

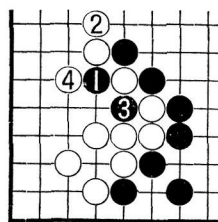
Black 49. Connecting at 50 is usual, but this would let White push at 49 in sente, after which he would surely strike at the vital point of 'd'.

White 50. Another missed chance to play 56, then 'd'.

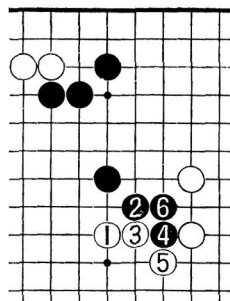
White 52. The same comment applies. Note, however, that the severity of a white attack at 'd' is gradually diminishing, as Black 51 etc. offer distant support to the black group at the top.

Black 55 is correct. If Black 1 in Dia. 5, White counters with 2 and 4.

Much to his own surprise, Black ends up loosely connecting his two groups with 61 and 63. White's failure to play 'd' seems to have been the key point of this game. Black's prospects of winning have improved considerably.



Dia. 5



Dia. 6

Figure 3 (64 - 100)

White 64. Going in further is risky. If White 1 in Dia. 6, Black creates a couple of cutting points with 2 to 6.

Black 69 and White 70 are miai. At this stage Sonoda felt that he was winning, but Shimamura's unruffled countenance and the calm deliberation with which he turned at 74 made him so uneasy that he checked and rechecked his counting.

Black 79 is a tesuji, but playing 81 next is a mistake in order. Black should peep immediately at 85, that is, at 1 in Dia. 7. White has to answer at 2, so now Black can play 3 and 5 in sente. Changing the order in the game gave White time to cut at 84. Apparently, Sonoda overlooked White's answer at 86.

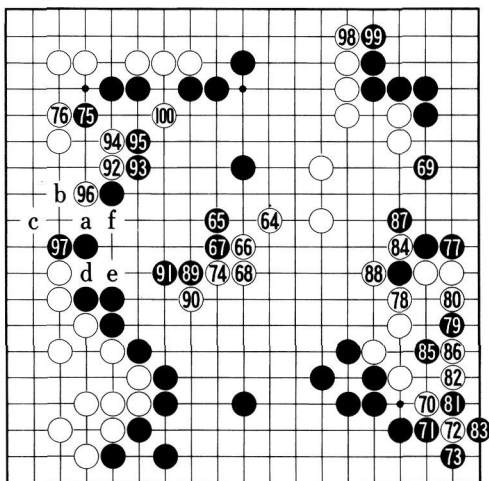


Figure 3 (64 – 100)

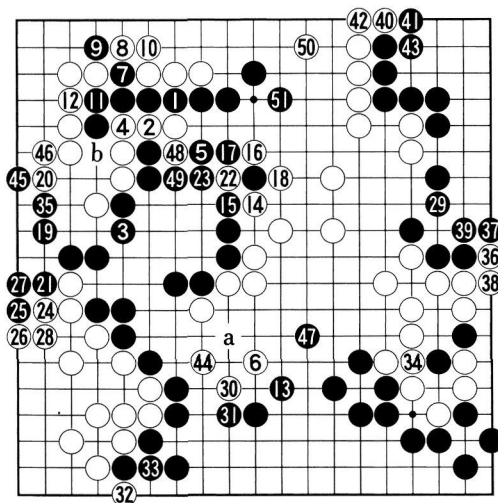
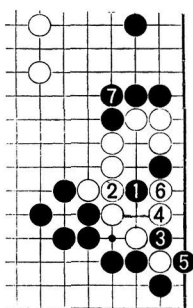
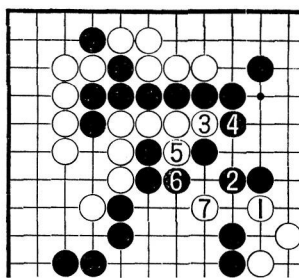


Figure 4 (101 – 151)



Dia. 7



Dia. 8

Black 97. If Black 'a' instead, then after White 'b', Black 'c', White can counter with White 'd', Black 'e', White 'f'. Black 97 is therefore correct.

Figure 4 (101 – 151)

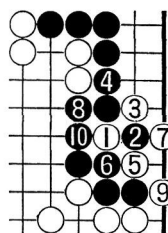
White 6 is very large – playing here before Black peeps at 'a' is important.

Black 13. When he played this move, Sonoda was confident of winning by $2\frac{1}{2}$ points.

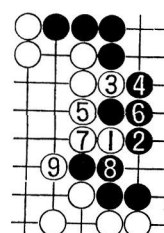
Black 15. Having to let White attach at 16 is annoying, but if Black pulls back at 2 in Dia. 8, White plays 3 and 5, followed by the unanswerable move at 7.

White 20. White must defend against Black 'b', but attaching at 35 seems a little better.

Black 29 defends against White 1 in Dia. 9.



Dia. 9



Dia. 10

White can cross under in the sequence to 9.

Dia. 10. Alternatively, White could expand his centre area with the more straightforward sequence to 10 here.

Black 34 and White 35 are miai – both are worth about 6 points.

White 50. A clever move, threatening both 51 and 56.

Figure 5 (152 – 200), Figure 6 (201 – 248)

Shimamura is renowned for his skill at the end-game, but the result had already been determined before the 100th move, after which there was no opportunity for engineering an upset. Thus, in the first game of this title match, also the first encounter between these two players, Sonoda took the honours.

Black wins by $3\frac{1}{2}$ points.

Time taken. Black: 5 hours 21 minutes

White: 5 hours 59 minutes

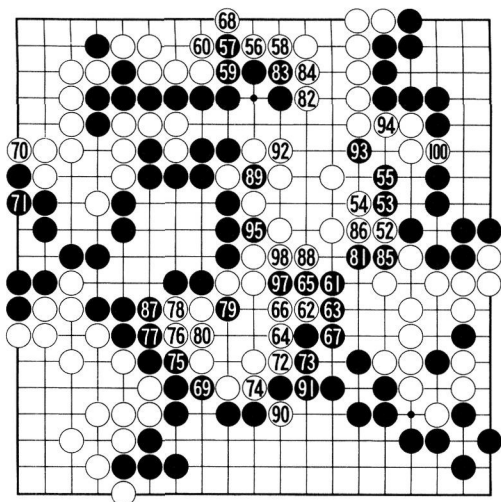


Figure 5 (152 – 200)

ko: 96, 99

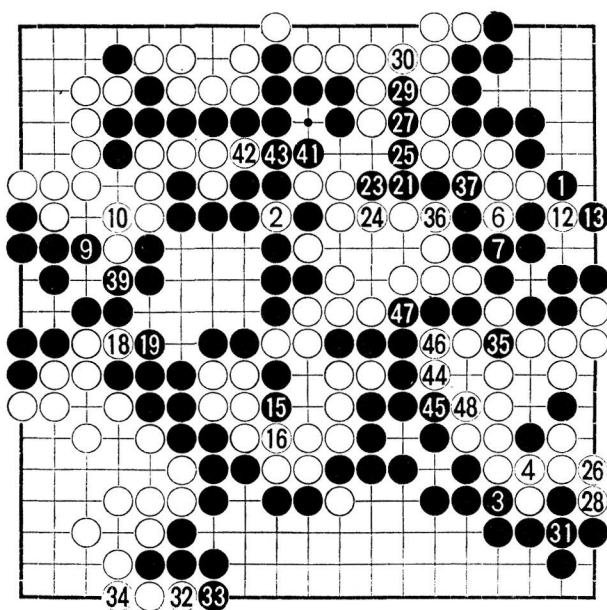


Figure 6 (201 – 248)

ko: 5, 8, 11, 14, 17, 20

22: connects; 38: takes ko (above 35)

40: connects

(Adapted from commentaries by Sonoda in the January 'Kido' and the February 'Igo Shincho')

GAME TWO

White: Sonoda

Black: Shimamura

date: 1st December, 1977; played in Nagoya

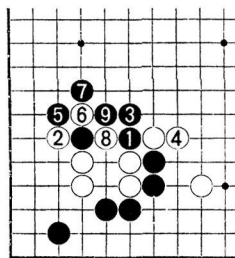
Figure 1 (1 – 34)

White 6. If 7 instead, Black intends to play 'a'.

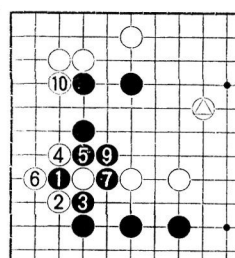
White 14 is aggressive. Black answers peacefully with 15 and 17, so White is content to defend with 18. Black could also have started a fight by cutting at 1 in Dia. 1, in which case the sequence to 9 is likely.

White 24. White wants to avoid the sequence White 'b', Black 'c', White 'd', as Black then presses at 'e'.

White 34 is a nice attacking move which reminds one that his forte is fighting in the centre.



Dia. 1



Dia. 2

8: connects

Figure 2 (35 – 74)

Black 35. Black can connect his groups by attaching at 1 in Dia. 2. However, White takes profit with 2 to 10, while his Δ stone on the outside remains healthy, so this is not a good result for Black. His aim in blocking at 35 is to exert pressure later on White's corner group, but White 36 is a good move which makes the position difficult for Black.

White 40. Rin Kaiho's comment: A very slack move – White is taking aim too deliberately. He should attack with 1 in Dia. 3. This may make it easier for Black to settle himself, but he will have to play 'a' and 'b', which help White. White 1 also prevents Black 'c', thus building a strong position for White.

White 40 forestalls the peep by Black at 40

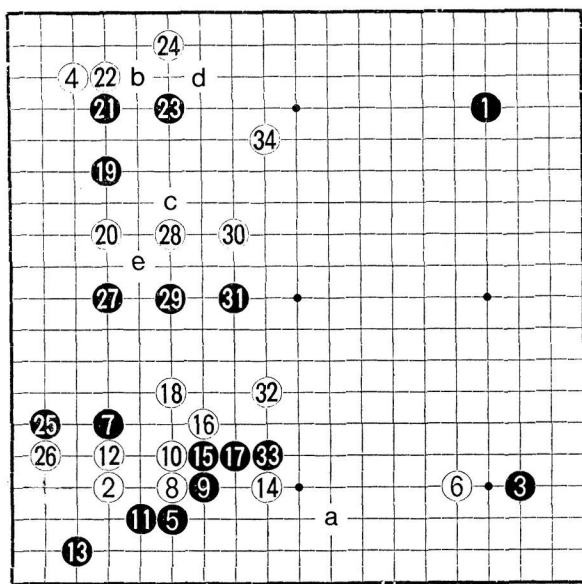
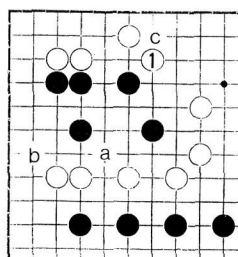
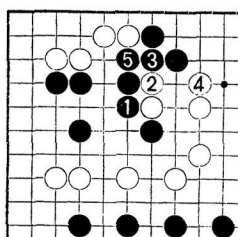


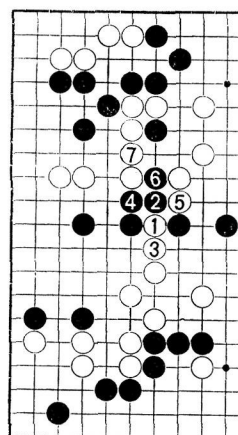
Figure 1 (1 - 34)



Dia. 3



Dia. 4



Dia. 5

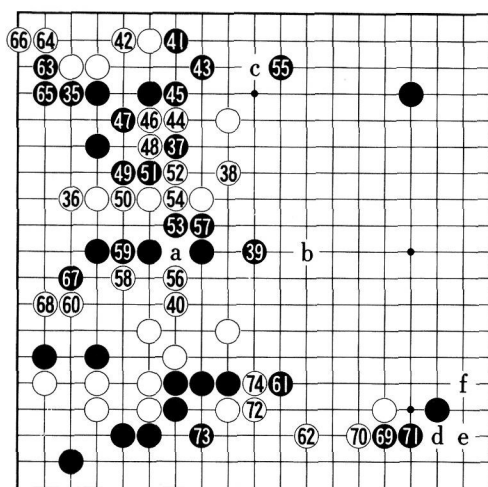


Figure 2 (35 - 74)

and also aims at wedging in at 'a'. However, Black settles himself with 41 and 43, breaking through White's cordon, which is why Rin does not like White 40.

White 44. Too small, according to Rin. Since the top is still open, Rin advocates capping at 'b' instead, keeping open the option of attacking at 'c' later.

Black 45. Answering at 1 in Dia. 4 is dangerous,

as White continues with 2 and 4.

Black 49 to 53. Black plays this sequence to prevent White from wedging in at 1 in Dia. 5. The fact that he succeeds in doing this in sente seems to justify Rin in his criticism of White 40.

Black 55 is a nice point. It was to try and forestall this move that Rin advocated playing 44 at 'b'.

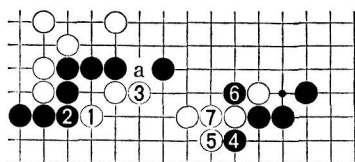
Rin Kaiho saw White 40 as a slack move which had a decisive influence on the game. It is interesting, if rather puzzling, to find that Kobayashi Koichi had a completely different opinion. In a commentary in the February 'Igo Club', Kobayashi praised White 40 as a move which 'feels right' and commented that this kind of thick move is typical of Sonoda's style. However, he did note that there is only a hair's breadth of difference between building useful thickness and developing too slowly. Kobayashi basically agreed with Rin that Black had developed more rapidly up to 55, but he felt that, thanks to White 40, White was able to compensate for this by taking points with 56 to 60.

Black 61. Neither here nor there, in Rin's opinion. He recommends reinforcing Black's sole weak group by jumping to 'b'; if Black

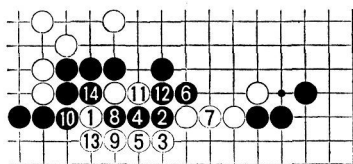
wants to play at the bottom, blocking at 72 is preferable to 61.

White 62. White would prefer to attach at 'd' in the corner first, if he could be sure that Black would answer at 'e'. The continuation White 71—Black 'f'—White 62 would give White ideal shape here. Obviously Black will not permit this — he will answer White 'd' by playing at 62 himself.

All the same, 62 is a good point — Kobayashi felt that this made the game very close and even commented that at this stage he would prefer to be playing White. However, he was disappointed with White 72. Rin and Kobayashi agreed that White should first peep at 73. If Black answers at 2 in Dia. 6, White then plays 3. Black will probably continue with 4 and 6, but White can wait for an opportunity to push out at 'a', which at the right time will be a powerful move.



Dia. 6



Dia. 7

Dia. 7. Kobayashi surmises that Sonoda may have feared a black counterattack at 2. However, White can cope with this with the sequence to 14, which gives him a favourable result.

White 74. Not so effective after Black 73.

Figure 3 (75 – 132)

Black preempts any attack on his centre group with 75 to 79. White 80 is a loss of points for White, but he wants to play 82 in sente, as Black is threatening to attack with 1 to 7 in Dia. 8. White would not only lose points but would

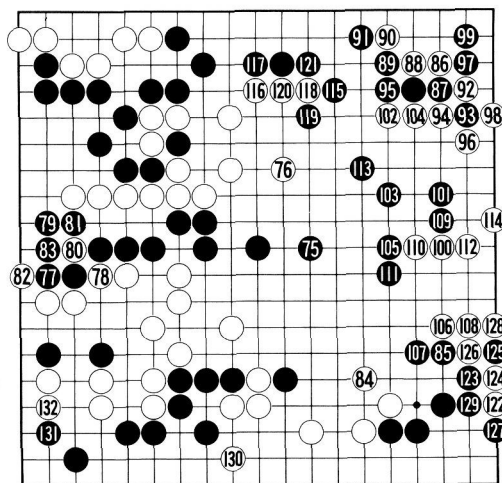
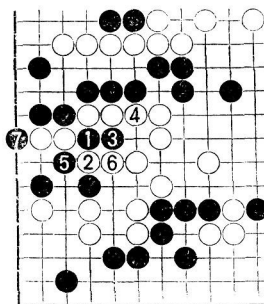
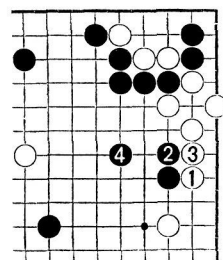


Figure 3 (75 – 132)



Dia. 8



Dia. 9

also have to worry about his eyes.

White attempts to gain ground by invading at 86, but Black forces a swap with 89 and 91, thus maintaining his edge in territory.

White 102. This counterattack is natural. Crossing under with 1 and 3 in Dia. 9 is too submissive, as 2 and 4 work well for Black. Nonetheless, White is finally forced to submit and connect under with 114.

Figure 4 (133 – 200)

With 33 etc. Black prevents White from getting two eyes, so he has to escape by playing on dame points with 40 and 42.

White 50 is forced. Resisting with 1 in Dia. 10 invites disaster. With 2 to 12, Black kills the whole group.

Black 87. Another neat endgame tesuji. Shima-

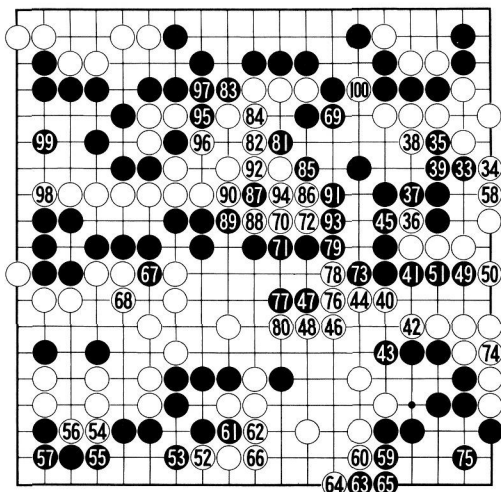


Figure 4 (133 - 200)

74: connects

mura's remorseless winding up of this game shows why his endgame ability is so respected by other players. Whether one considers the losing move to be White 40 or White 72, it would seem that Black clinched the game with the exchange in the top right corner. White had no chance of winning after 99 in Figure 3.

Figure 5 (201 - 255)

The veteran Shimamura made a nice recovery

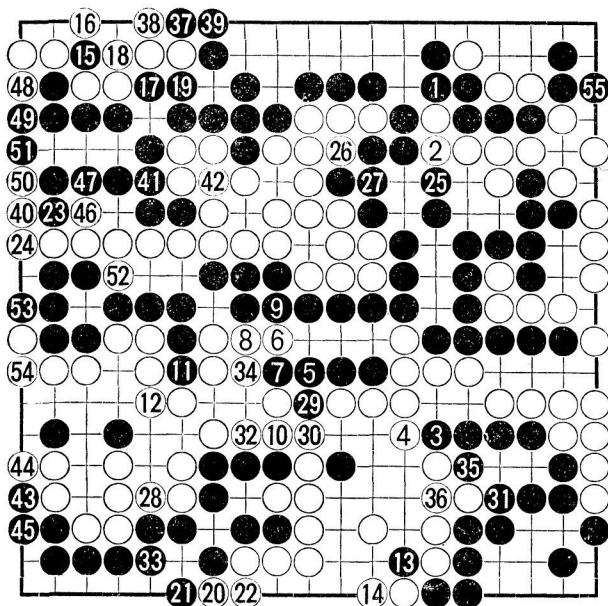
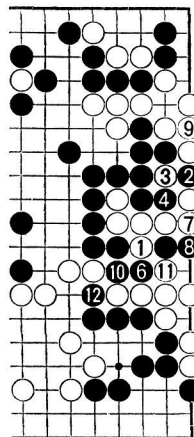


Figure 5 (201 - 255)



Dia. 10
5: connects

after dropping the first game. With the score tied at 1-1, the best of five playoff had now become the best of three.

Black wins by $4\frac{1}{2}$ points.

Time taken. Black: 5 hours 59 minutes

White: 4 hours 59 minutes

(Adapted from a commentary by Rin Kaiho in the February 'Kido', with reference to a commentary by Kobayashi Koichi in the February 'Igo Club')

GAME THREE

White: Shimamura

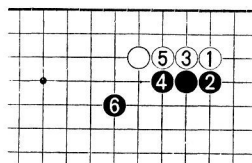
Black: Sonoda

date: 16th December, 1977

Played at the Kansai Ki-in in Osaka

Figure 1 (1 - 52)

White 8. A new move, first played by Shimamura a week earlier in a Honinbo league game against Rin. Playing 8 in response to a pincer by Black at 'a' is an established joseki. When there is no pincer, White usually enters at 1 in Dia. 1, but here the sequence to 6 works nicely with Black's right side formation.



Dia. 1

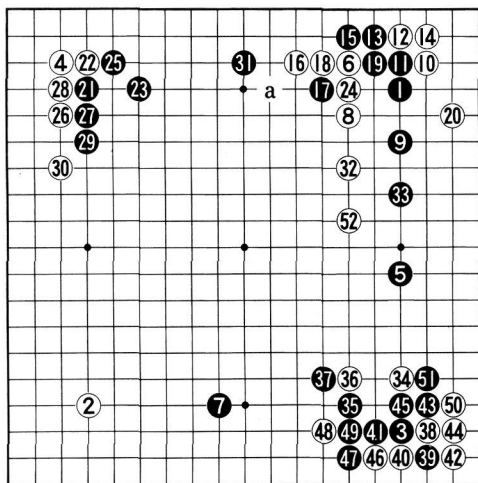
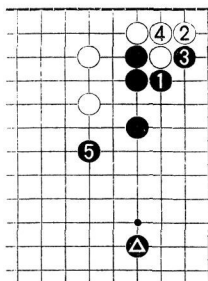
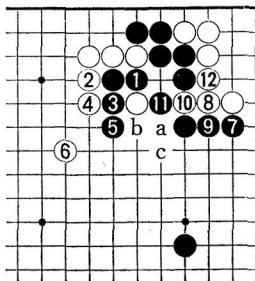


Figure 1 (1 - 52)

Black 13 seems to be what White wants, so perhaps blocking at 1 in Dia. 2 would be better. Black can continue with a capping move at 5, which is just the right distance from the ▲ stone.



Dia. 2



Dia. 3

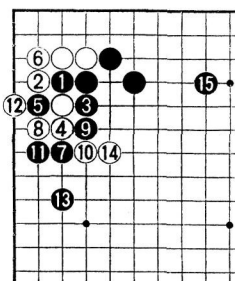
White 16 is a light move — in the game against Rin, Shimamura simple extended at 18. The merits of Black 17 are unclear — does it make White heavy or does it rather strengthen him? In any case, 17 is not really meaningful unless Black continues with 1 etc. in Dia. 3. However, if Black plays this sequence immediately, White happily builds up influence with 2 to 6, while Black's thickness is not so effective, as he is open at the side. If he attaches at 7, however, White can play 8 to 12 in sente, as Black has to defend against White 'a', Black 'b', White 'c'.

Black 21. Black's aim is to nip in the bud

White's potential moyo at the top, then to play 1 in Dia. 3. However, White foils him by ignoring 23 to make the solid connection at 24. The exchange of 17 for 18 is now clearly a minus for Black.

White 26 before 28 is a strange order of moves. Perhaps White was concerned that if he played 26 at 28, Black would answer by jumping to 29.

Black 27. Black could have started a fight by pushing through at 1 in Dia. 4. If White 6 at 8, Black cuts at 6 and captures the corner stones. If White 8 at 9, Black plays 8 and White will have to add a stone to live in the corner. The sequence to 15, which initiates a large-scale fight, therefore seems forced.



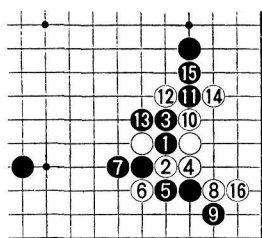
Dia. 4

White 32. Fortunately for White, he is erasing Black's moyo in the process of fleeing from Black's attack at 31. White has made quite a satisfactory start to the game and perhaps the main reason is Black's failure to follow Dia. 2 with 13.

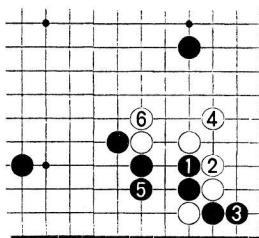
White 34 to 50. This sequence has become a standard joseki in the Chinese-style fuseki. White lives in the corner, while Black builds outside influence. Black is not very happy, however, as White immediately reduces his influence with 52.

It seems difficult for Black to avoid this result. If he tries the same move as in the first game, that is, Black 1 in Dia. 5, this time White will probably give atari underneath at 2. In the sequence to 16, White takes quite a lot of corner profit in sente.

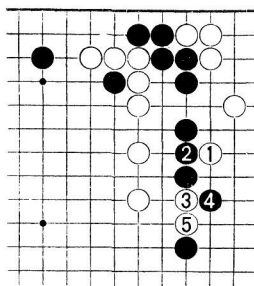
Black could keep the corner by playing 41 at 1 in Dia. 6, leading to the joseki to 6, but this result looks like exposing his group at the top



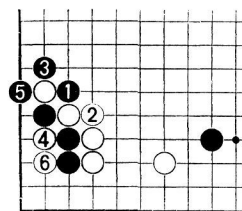
Dia. 5



Dia. 6



Dia. 7



Dia. 8

and middle right to attack.

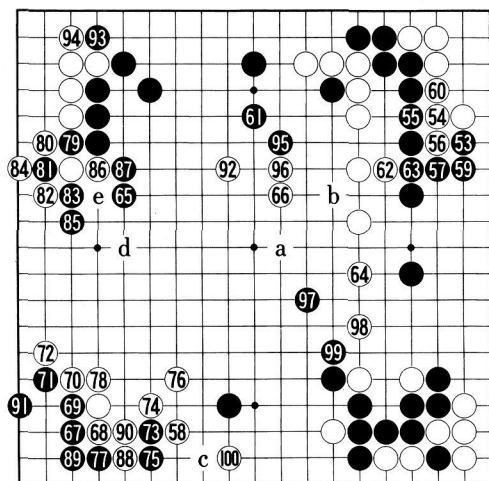


Figure 2 (53 - 100)

Figure 2 (53 - 100)

Black 53. Black would prefer to play at 73, but White is threatening to attack with the combination of 1 and 3 in Dia. 7. Black has no defence against this, so he must protect himself by attaching at 53. However, taking the last large fuseki point of 58 definitely puts White in the lead.

Black 61. Black's only hope of catching up is through attacking the large white group. For this reason, Rin felt that he should continue his attack by playing 65 at 66. If White defends at 'a', Black can then switch to 65, having considerably expanded his moyo at the top.

If White answers Black 66 by pushing up at 86, Black can continue by peeping at 'b' and stake the game on this attack.

Black 73. The sequence in Dia. 8 is just what

White wants, so Black launches a counter attack with the tesuji of 73. However, the result to 78 is not a success for Black, as he needs a reinforcement at 90.

A more patient player, Shimamura, for example, might play 79 at 90 (in which case White captures 71, Black gives atari, then crosses under at 'c'), but it does not seem to be in Sonoda's nature to play so passively. Instead, he launches another attack.

Black 79 is an unusual move. The orthodox approach would be to make a contact play at 83 - if White 81, Black 'd'; if instead White 79, then Black 'e'. The sacrifice of 81 is not meaningful unless Black continues with 85 at 86. However, Black cannot play this, as White is bound to counter with atari at 85. Black cannot win a ko fight, as White has too many threats in the bottom left corner.

Black 95 - 99. Black's only hope is to put pressure on the centre group with the aim of picking up bonus profit in the centre. However, thanks to his thick play so far, White is able to ignore 99 and go for points with 100.

Figure 3 (101 - 151)

With the assistance of the forcing sequence 2 to 6, followed by 8 to 12, White has little trouble in getting life. Black goes all out with 13, but the cut of 16 prevents him from picking up extra points in the centre.

White 20. After the game Shimamura commented that playing this move made him confident of victory.

White 44. Connecting at 45 is slightly better, but the game is already decided.

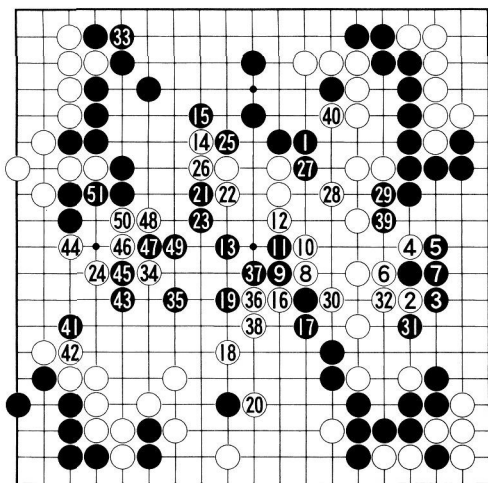


Figure 3 (101 – 151)

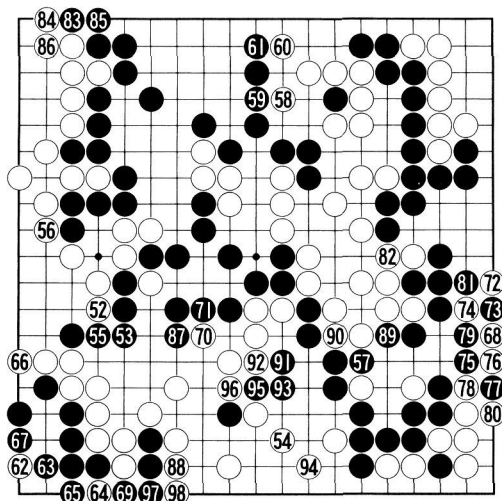


Figure 4 (152 – 200)

99: at 64; 100: at 73

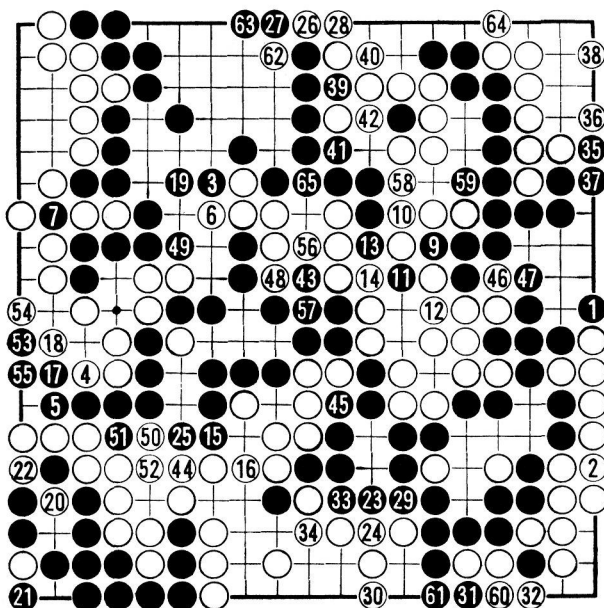


Figure 5 (201 – 265)

8: recaptures

Figure 4 (152 – 200), Figure 5 (201 – 265)

Rin's summing up: 'In this game Black was out-played in the top left corner and after his additional losses in the bottom right corner and the bottom left corner, fell so far behind that recovery was impossible. Sonoda's power was completely contained by Shimamura... The margin was only $3\frac{1}{2}$ points, but actually one had the feeling that Sonoda was helpless. Losing

like this in the third game as well as in the second game must have had quite an effect on Sonoda. I myself, in my early twenties, suffered four defeats in a row to Shimamura in important games, which was a severe blow to my self-confidence. I was astonished to see that despite the lapse of over ten years, there has been no decline in Shimamura's fighting strength.'

White wins by $3\frac{1}{2}$ points.

Time taken. Black: 5 hours 17 minutes

White: 5 hours 59 minutes

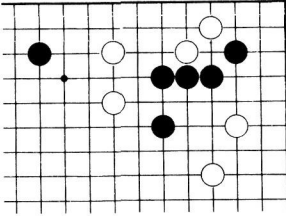
(From a commentary by Rin in the February 'Kido')



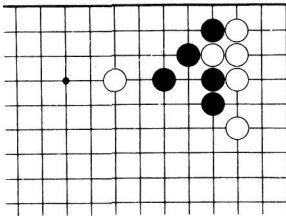
The conclusion of the third game. Watching (centre) is Hashimoto Shoji 9-dan of the Kansai Ki-in.

GOOD AND BAD STYLE

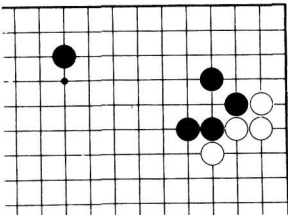
Problem: Black to play



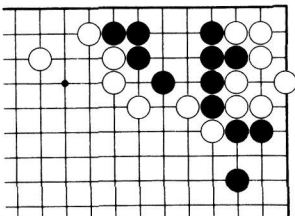
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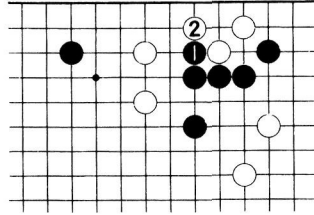


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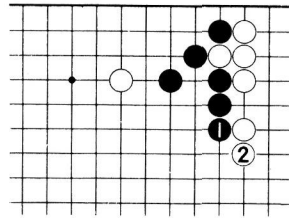


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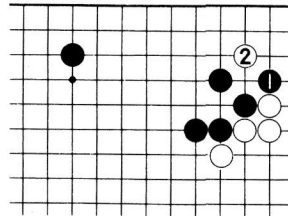
Vulgar style



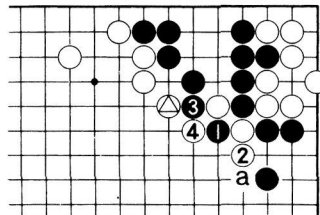
This pattern often appears in handicap games. Black 1 only helps White to fix up his shape.



Playing Black 1 to build thickness is like putting the cart before the horse. White keeps one step ahead.

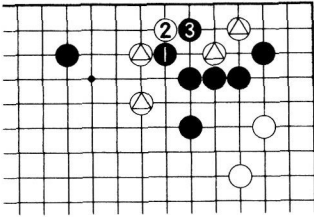


Blocking at 1 is unsatisfactory, as White is left with the placement at 2.

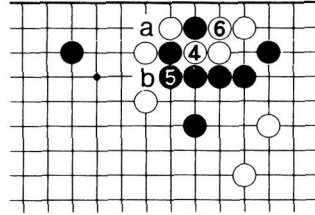


White has just made the \triangle move. With 1 and 3, Black falls into the trap. Note that White 'a' is sente.

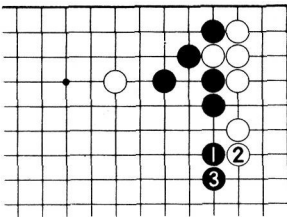
Correct style



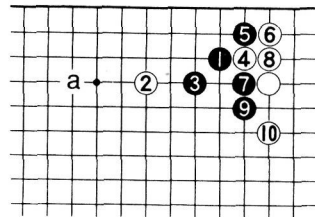
Black 1 and 3 are tough moves which separate the \triangle stones.



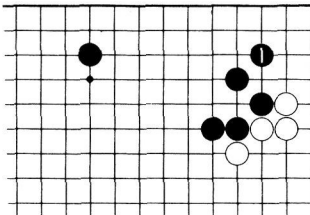
The sequence to 6 follows. Black can continue with 'a' or 'b', as he pleases.



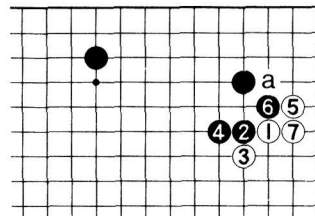
Jumping to 1 is correct style. This time White 2 is the vulgar move.



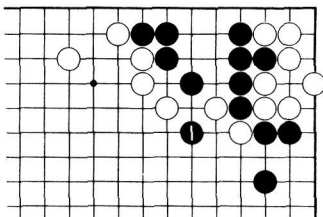
The joseki concerned. Black aims at making a pincer at 'a'.



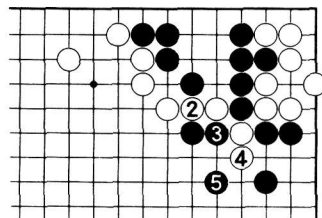
The standard move is Black 1. This takes a firmer grip on the corner.



How this position comes up. White has simply connected at 7 without giving atari at 'a'.



Black breaks through with 1. As so often, the correct move is on the point adjacent to the vulgar move.



Connecting at 2 is of no avail. Black 3 and 5 work perfectly.

Wimmer Challenges Tono 9-dan

White: Tono Hiroaki 9-dan

2 stones: Manfred Wimmer

date: 17th January, 1978

White wins by 3 points.

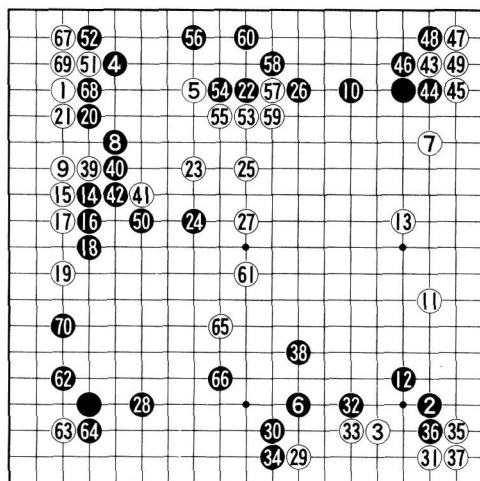


Figure 1 (1 – 70)

Manfred Wimmer is a former European champion (1969 and 1974) and has been playing Go since he was 17, but this game was probably the most important of his career to date. If he made a reasonable showing, he would become the first Westerner to qualify as a professional Go player.

Wimmer came to Japan in 1971 in order to study Go and soon became a well-known figure in amateur Go circles. In 1976 he became the first Westerner to win an amateur tournament in Japan when he took first place in the Kanto Meijin tournament. This win secured him an amateur 6-dan diploma and encouraged him in his ambition to become a professional. Since early 1977 he has been studying at the Kansai Ki-in in Osaka.

Wimmer's play in this game was tight and unadventurous – acting on the theory that a close result would still give him a chance, while a large loss would rule him out altogether, he decided to take no chances, although usually he is quite an aggressive player. Actually the result, a loss by

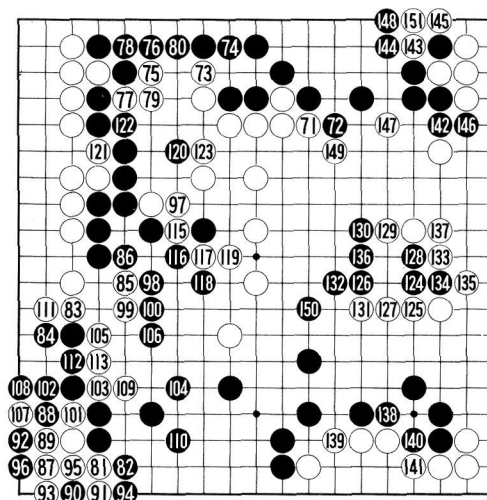


Figure 2 (71 – 151)

114: at 107

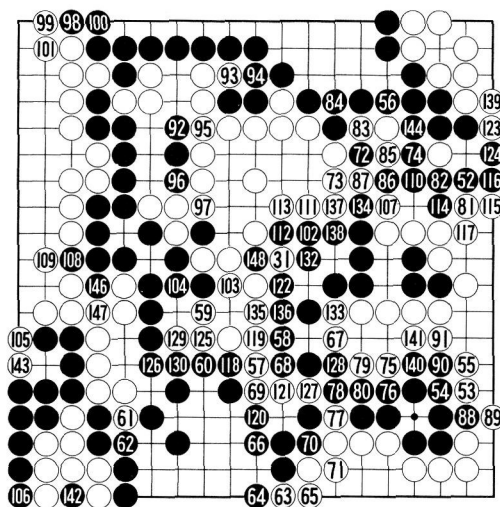


Figure 3 (152 – 248)

145: at 72; Black wins the ko at 131

3 points, is quite up to par for a low-ranked professional playing a 9-dan.

The game was submitted for judgement to Hashimoto Uтарo 9-dan. His assessment: 'There are some slack moves, but his play is very steady. He qualifies.'

How to Improve at Fuseki (2)

Kato Honinbo

The 3-3 Fuseki (ii)

It goes without saying that in any fuseki pattern one must avoid placing one's stones at random or without a definite objective. Instead, one should always strive to get as close as possible to the ideal formation for the pattern that one is playing.

In the case of the 3-3 fuseki, the best place to look for examples of the ideal formation is in the games of Sakata 9-dan and Fujisawa Hosai 9-dan.

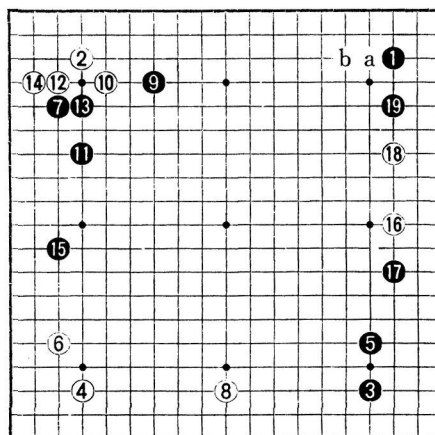
Sakata's 3-3 Strategy

In the 1960's Sakata Eio perfected his own version of the 3-3 fuseki strategy and reached the peak of his success as a player, completely dominating the tournament scene. I became a professional shodan in 1964, the year in which Sakata won the Meijin, Honinbo and a couple of other titles, and I was filled with admiration for his brilliant use of the 3-3 point in his fuseki strategy. There is nothing difficult about this strategy, however, so I hope that my readers will also master it and use it to advantage in their own games.

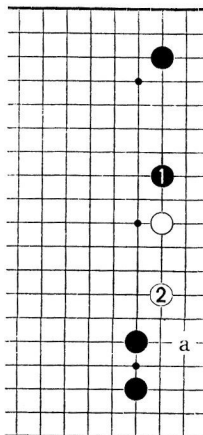
Dia. 1 (1963 Honinbo title, Sakata vs. Takagawa). The combination of Black 1 on the 3-3 point and the corner enclosure of 3 and 5 creates one of the ideal 3-3 fuseki formations. At the time this pattern was nicknamed "Sakata's sure-win fuseki". It can of course be used with black or with white. The advice I gave in the first instalment was to aim at thorough mastery of one fuseki pattern as the first step towards mastering fuseki theory. How about making a start by mastering the Sakata 3-3 fuseki?

White's most conventional measure against Black's formation on the right with 1, 3 and 5, is the splitting move (wariuchi) at 16. In reply, Black 17 is the only move.

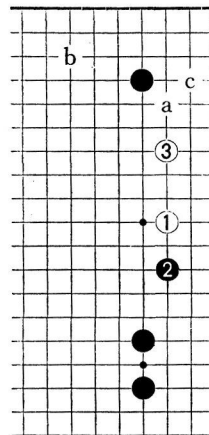
Dia. 2. If Black plays at 1 instead of 17, White



Dia. 1



Dia. 2



Dia. 3

extends to 2. Black needs to add a stone between Black 1 and his 3-3 stone, while White can easily settle himself by running at 'a'. This result is not to Black's liking.

Making a second checking extension (tsume) at 19 in *Dia. 1* seems to be too narrow, but it works perfectly against White's two-space extension. This move is the essence of the Sakata style. Once 19 has been played, one can say in

retrospect that Black 1 would be better positioned at 'a', but this is an extravagant complaint.

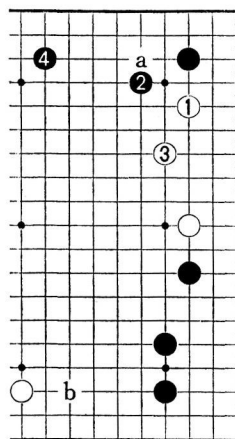
Dia. 3. The virtues of the 3-3 point become apparent when compared to this formation. If Black answers 3 at 'a', White makes an annoying move at 'b', while if Black makes a large knight enclosure at 'b', White immediately secures his group by running in at 'c'.

Returning to Dia. 1, another virtue of the 3-3 point is that if one felt like it, one could also omit Black 19 and switch elsewhere. If White approaches at 'b', Black answers at 19 and is not in the least perturbed.

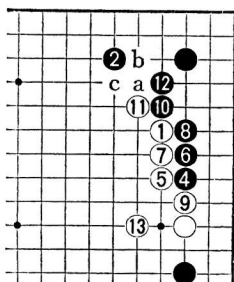
Note, however, that extending to 18 is not absolutely essential for White. If he dislikes the prospect of Black 19, he can try a different approach.

Dia. 4. The combination of White 1 and 3 is often seen. However, there is no conceivable reason for Black to be dissatisfied with the local result to 4. Sakata commented that if Takagawa had played White 1 in their game, his plan was to take sente by playing 2 at 'a', then to switch to the checking extension of 'b' after White 3.

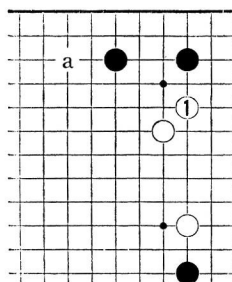
Dia. 5. Another possibility is the large knight's move of 1. After Black 2 (Black 'a', 'b' and 'c' are also possible), White can switch elsewhere. However, Black can make a severe invasion at 4. It is painful for White to have to defend at 13 after letting Black take profit with the sequence to 12.



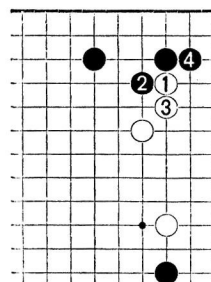
Dia. 4



Dia. 5
3: elsewhere



Diag. 6



Dia. 7

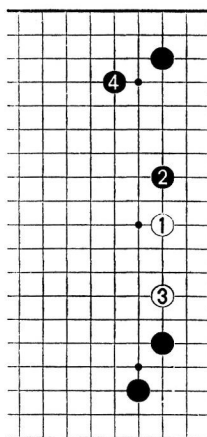
Dia. 6. Defending against the invasion with White 1 is the proper move (honte), though it is gote for White. Later he can play at 'a' and attempt to exploit Black's thinness here.

Dia. 7. White can play the combination of 1 and 3 when he wants to defend against the invasion in sente. The drawback is that this helps Black to solidify his own position.

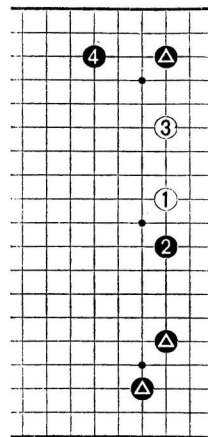
In short, there are three possibilities for White 18 in Dia. 1, each with its pros and cons. However, it is not possible for White to overcome Black's superiority on the right side.

To diverge for a moment —

Dia. 8. When Black has a small knight enclosure in the bottom right corner, the value of a move on the right side decreases, so White is in no hurry to make a splitting play. Moreover, choosing White 1 as the point for the splitting play is dubious. If Black 2, White extends to 3, but his position is cramped.



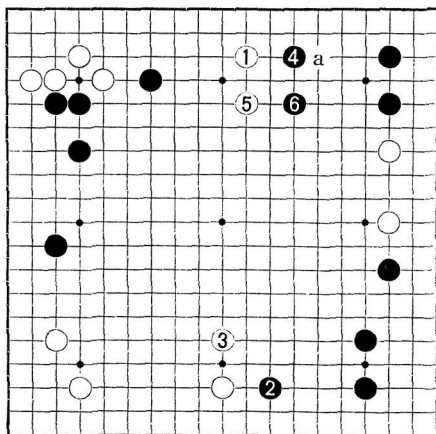
Dia 8



Dia. 9

Moving towards Black's solid enclosure on the third line is like ramming one's head against a brick wall. Taking up position with 4 is good enough for Black.

Dia. 9. Making a splitting play at 1 is more appropriate. The continuation to 4 can be expected. Personally, I am much more attracted to the Sakata-style formation of 1, 3 and 5 in Dia. 1 than to the ▲ formation here.



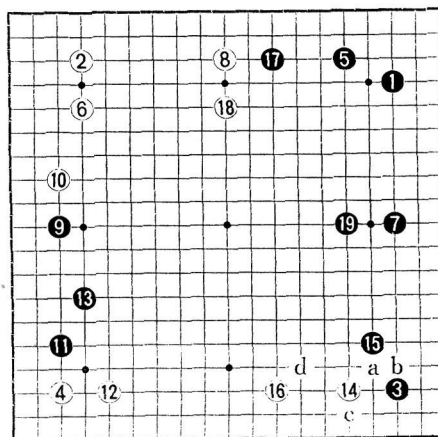
Dia. 10

Dia. 10. This is how the game continued after Dia. 1. White 1 is a standard move, but Black forces with 2, then completes a very nice "box" shape with 4 and 6. I can still remember how much Sakata's play here impressed me at the time. Black has built up an ideal shape, with excellent aji, using the 3-3 stone as the starting point — there is no conceivable way to improve his position at the top. Surely the reader feels inspired to imitate this strategy. (Incidentally, Takagawa commented after the game that he should have played 3 at 'a'. I agree.)

Hosai's 3-3 Strategy

The other master of the 3-3 fuseki is Fujisawa Hosai 9-dan. His approach is different from Sakata's, but it should also prove instructive.

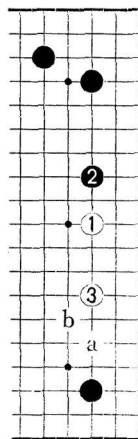
Dia. 11. This game was played between Hosai (Black) and myself in the challengers' tournament of the 1976 Judan title. Hosai's strategy is to make a small knight enclosure with 1 and 5,



Dia. 11

then to extend to 7 from the 3-3 point. For an investment of four stones, this is an ideal formation on the side. White, in turn, is countering with Sakata's strategy of combining the 3-3 point with a one-space enclosure.

White can obstruct the completion of the Hosai pattern on the right side at any time. Instead of 6 —



Dia. 12

Dia. 12. White can make a splitting play at 1. The corner enclosure is different, but the result is similar to the Sakata pattern. Black can make an approach move in the top left or he can exchange Black 2 for White 3 before switching to the top left. He is aiming to play at 'a' later on. White could also take sente by playing 3 at 'b', but the approach here is also reasonable.

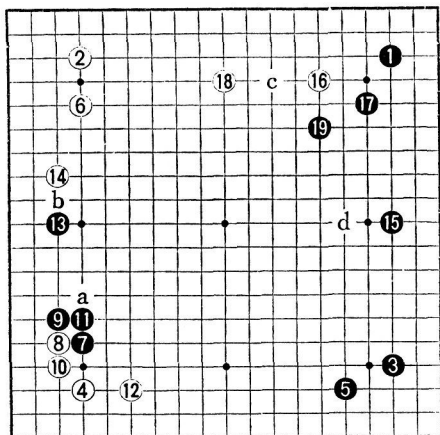
White 8 and Black 9 in Dia. 11 are miai points. We have already seen the sequence from 9 on in the Sakata pattern.

Black 19 is an excellent move which marks the complete success of the Hosai pattern. Should White have tried something different before this? Should I have played 14 at 'a', initiating the sequence Black 'b', White 15, Black 'c', White 'd'? I still do not know the answer to these questions.

My Own Hosai-Style

When I was 1- and 2-dan, I was very fond of the 3-3 point and constantly imitated the fuseki styles of Hosai and Sakata.

Dia. 13. This fuseki, from a game when I was 1-dan, is a typical example of the Hosai style. The strategy with 11 and 13 is my own invention.



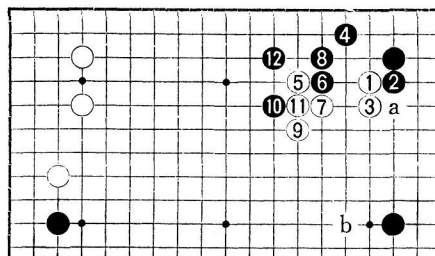
Dia. 13

Black usually makes a diagonal connection at 'a', so that he can advance as far as 'b', but this lets White play first at 15. This does not really matter, but in this game I was determined, whatever happened, to go right through with the Hosai style. Answering at 14 is essential after Black 11 and 13, so Black is able to play first at 15, completing the Hosai pattern.

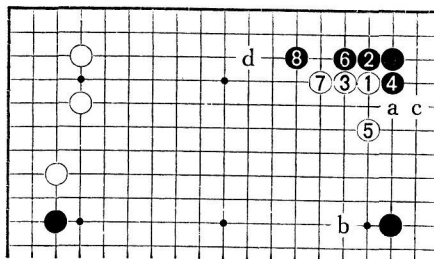
The backing of White's corner enclosure (2 and 6) means that the top area is important, so playing 16 and 18 is correct.

Dia. 14. The shoulder-hit at 1 is not to be recommended in this fuseki. As explained in the last issue, Black crawls with 2 in the opposite direction to the direction in which he wants to develop. After White 5, Black moves smoothly into the top area with 6 to 12. If White blocks at 'a', Black will be happy to jump to 'b'.

Dia. 15. Crawling at 2 is not necessarily bad. However, in this case turning at 4 is the only move. The sequence to 8 is then likely, with Black once again moving into the top area. If White blocks at 'a', Black jumps to 'b' and is



Dia. 14

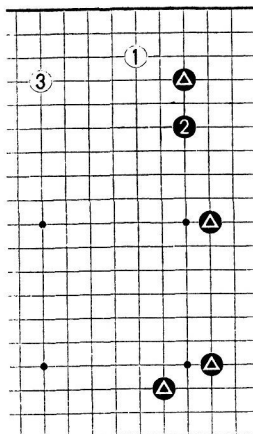


Dia. 15

not affected.

Note that if Black follows joseki by running at 'c' with 4, White blocks at 6. If next Black 5, White takes up position at the top with 'd'. This would be the opposite of what Black wants.

Black 19 in Dia. 13 is an excellent point which would be ideal for a 'pick the next move' problem. Getting in this move means a magnificent success for the Hosai style. Black can aim at invading at 'c' and at expanding his moyo with 'd' — already the game looks promising for him.



Dia. 16

Dia. 16. No one can say that the Hosai pattern suffers by comparison with this pattern, in which the sequence to 3 has been added to the ▲ formation. Considering that Black has a tighter hold on the corner in Dia. 13 and that he has a perfect continuation at 19, I would be inclined to choose in favour of Dia. 13.

The Sakata and Hosai

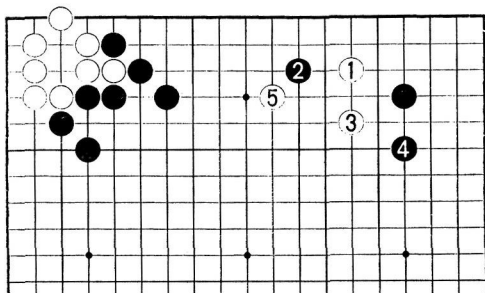
patterns were the staples of my fuseki diet when it was 1- and 2-dan and in the light of my own experience, I feel confident in recommending

them to the reader. In the next issue we'll look at the 3-4 fuseki.

(*'Igo Club'*, February 1978)

All about the Pincer (2)

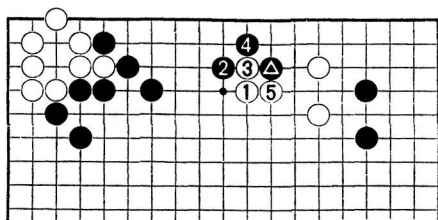
Takagawa Shukaku



Problem One

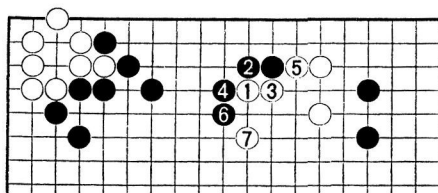
The different aspects of the pincer (ii)

Problem One. In the previous issue we looked at the various pincers Black could make in response to White 1 and concluded that Black 2 was the severest pincer, as it made the most effective use of Black's influence at the top left. We analysed the sequence to 4, so the main point still to be discussed is White's pressing move at 5. How should Black cope with this attempt to apply pressure from above?



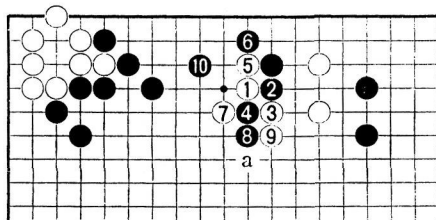
Dia. 1

Dia. 1 (too mild). Jumping lightly to 2 is regarded as correct shape, but in this position White builds thickness with 3 and 5. This frustrates Black's original aim in making the ▲ pincer. In short, the slack move at 2 does not make the best use of Black's own thickness.



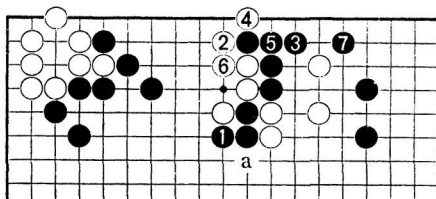
Dia. 2

Dia. 2 (unsatisfactory). If Black 2, White defends at 3. If Black 4 next, White fixes up his shape with 5 and 7. Black is not satisfied.



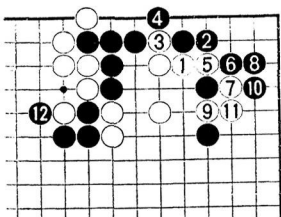
Dia. 3

Dia. 3 (watch out for the ladder). This is Black's sphere of influence, so resisting strongly with 2 is natural. If White 3, cutting at 4 is a good move. In the standard sequence to 9, White aims at reinforcing his weakness on the right and also at setting up a ladder with 'a'. When this ladder is unfavourable for White, Black can jump out at 10 and White's position falls to pieces. When the ladder favours White –



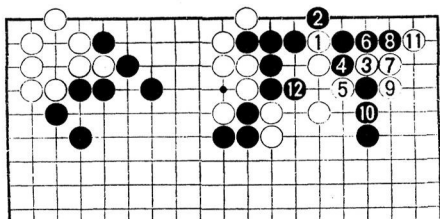
Dia. 4

Dia. 4 (a fight). Black has no choice but to forestall the ladder at 'a' by turning at 1. White then blocks at 2 and the sequence to 7 is forced. What happens in the subsequent fight?



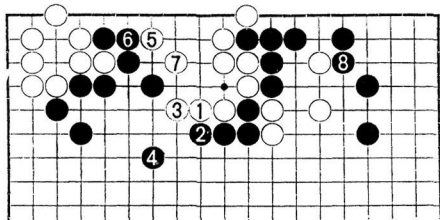
Dia. 5

Dia. 5 (favourable for Black). There may seem to be weaknesses in Black's position, but the best that White can do is to attack with 1 etc. Black lives with 10, then finishes off White's six stones with 12.



Dia. 6

Dia. 6 (unreasonable for White). What if White tries cutting across the knight's move with 3? White attacks with the sequence to 11, but Black has the vital point of 12 up his sleeve, so he is not afraid. White ends up with three weak groups, so his disadvantage is obvious. If instead of 1 –

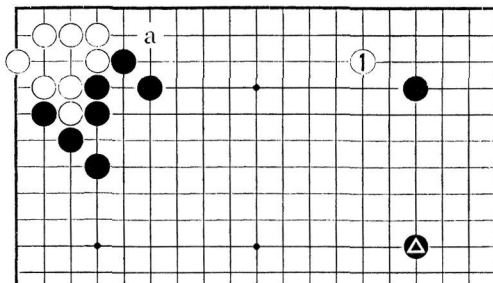


Dia. 7

Dia. 7 (Black leading). White tries extending at 1, Black builds up influence in the centre with 2 and 4. He lets White live in gote with 5 and 7, then reinforces at the top right with 8. He can

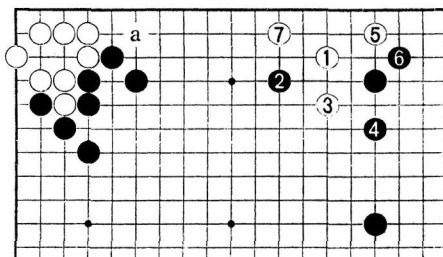
now aim at attacking the four weak white stones.

In conclusion, the pressing move of White 5 in Problem One is unreasonable in this position.



Problem Two

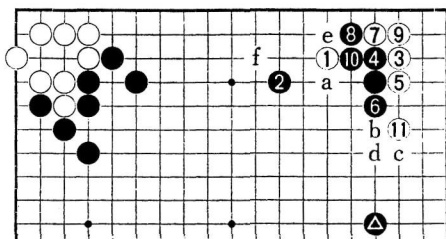
Problem Two. What pincer should Black make in response to White 1? In contrast to the previous problem, Black's position is open at the side at 'a' and he has the ▲ stone on the right side.



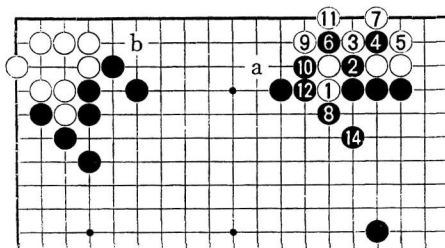
Dia. 1

Dia. 1 (open at the side). Since his position is open at the side at 'a', Black cannot hope to make much territory at the top. It therefore seems reasonable to make a high pincer at 2 and base one's strategy on building up influence. The moves to 7 are a standard pattern in which White secures a base on the second line with 5 and 7. Black does not mind, as he is open at the side anyway. Instead of 3 –

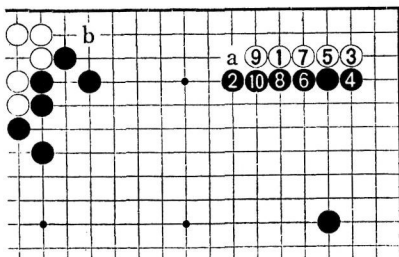
Dia. 2 (invasion). What if White invades at 3? When Black has the ▲ stone on the side, blocking at 5 is more suitable than blocking at 4, but assuming that he does block at 4, then the standard pattern to 11 follows. Black 'a' next is the proper move (honte), but here it makes Black's stones over-concentrated, so instead Black should build outside influence with Black 'b', White 'c',



Dia. 2



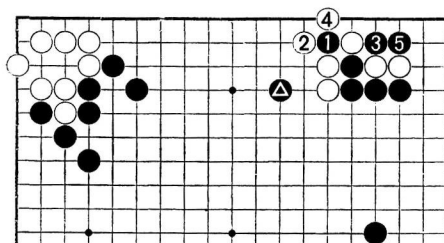
Dia. 6 13: connects



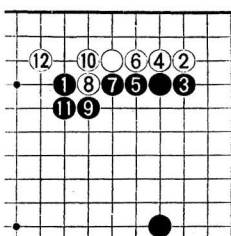
Dia. 3

Black 'd'. However, there is the risk that White may be able to reduce the effectiveness of Black's thickness by forcing with White 'e', then invading at 'f'.

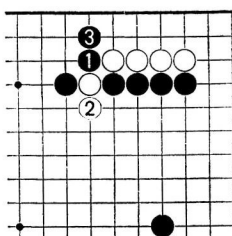
Dia. 3 (an imposing position). Blocking on the other side at 4 is more appropriate. Black can also block at 'a' with 10, but considering the gap at 'b', the tight connection at 10 is more appealing.



Dia. 7



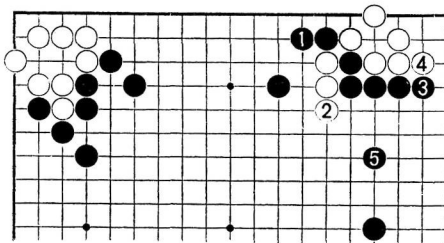
Dia. 4



Dia. 5

Dia. 4 (White's hanekomi). White can also try the hanekomi of 8. Black builds thickness with 9 and 11 and is not worried by White 12.

Dia. 5 (counterattack). Considering how strong his position is, Black may well counterattack with 1 and 3. White should bear in mind this possibility.



Dia. 8

Dia. 7 (the wrong cut). Cutting at 1 is a mistake in direction. White is happy to capture with 2 and 4, as this weakens the ▲ stone.

Dia. 8 (aggressive). Note that it is also possible for Black to start a fight by pulling back with 1 instead of 8 in *Dia. 6*.

(*Igo Club*, February 1978)

PAGE FROM GO HISTORY

The Honnoji Triple Ko Game

White: Nikkai (1st Honinbo Sansa)

Black: Kashio Rigen

no komi

Played at the Honnoji Temple in Kyoto on the
1st June, 1582, in the presence of Oda Nobunaga.

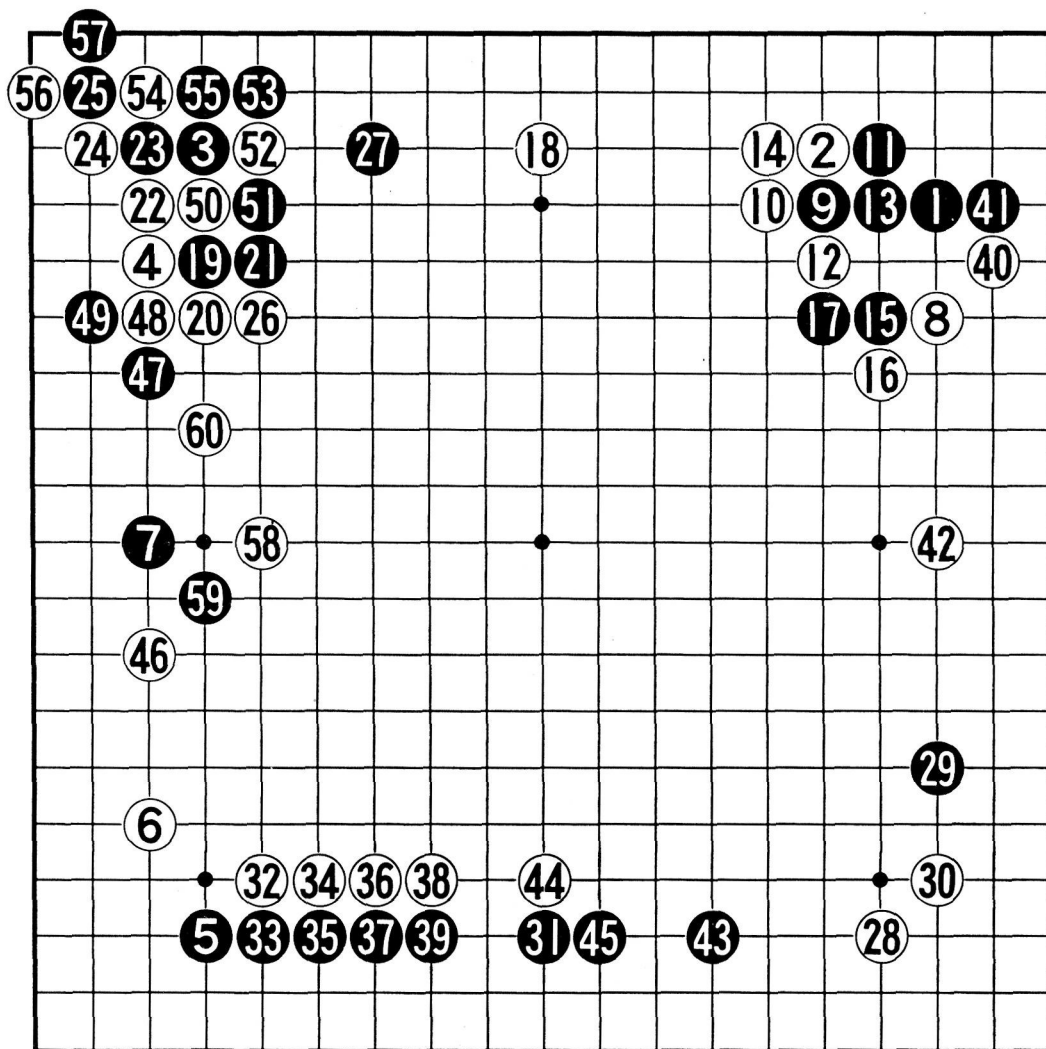


Figure 1 (1 - 60)

Nikkai (1559 - 1623), a Buddhist priest, was the strongest player of his day and founded the Honinbo House of Go players. He is better

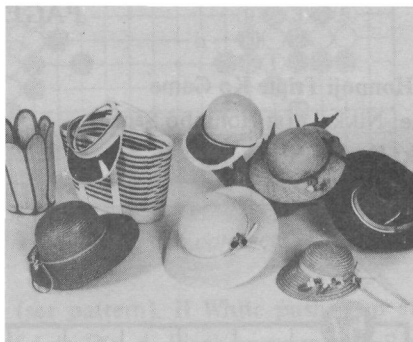
known as the 1st Honinbo Sansa. Kashio Rigen was his leading rival and one of his disciples founded the Hayashi House. (Continued on p.49)

Saitama Prefecture is located in the middle of the Japanese archipelago and, at long. 138°E and lat. 36°N, is just slightly more southerly than San Francisco. In its area of 945,000 acres there lives a population of 5,100,000 people. It is made up of a mountainous western district, a central tableland with some hilly areas and an extensive fertile plain in the east. The southern part adjoins Tokyo, the political and economic centre of Japan.

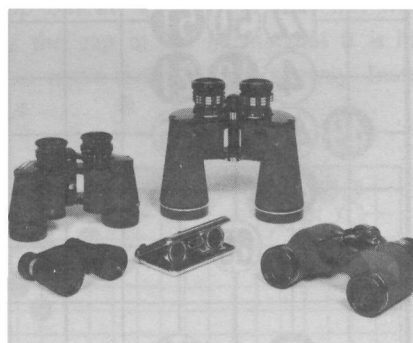
Due to its favourable environmental conditions, there has been large-scale industrial development in Saitama in recent years, particularly in chemical and heavy industry. However, the prefecture is noted not only for its modern industrial development but also for its numerous traditional crafts and industries, nurtured over the course of its long history. The silk fabrics of Chichibu, Hanno, Honjo, Japanese paper from Ogawa, the garments of Gyoda, Hanyu, Kodama and Kasu, the dolls of Iwatsuki and Konosu, steel casting in the Kawaguchi area, the straw hats of Kasukabe and many other traditional industries are the pride of Japan.

In this advertisement we would like to describe the straw hats of Kasukabe. Right in the middle of the Kanto Plain, Kasukabe is a fertile area on the banks of the Tone River and has long been famous for its rice and wheat. Weaving straw hats in the off-season first became established as an industry in the 1860's and its development was stimulated by the import of German sewing machines in the 1890's, then the introduction of motors in the late 1920's. The volume of production, which mainly catered for farm-workers, increased greatly, but the decrease in the rural population which accompanied Japan's rapid modernization, caused the industry a setback.

In recent years the industry has recovered by switching to the manufacture of high quality, attractively designed hats for the vast new leisure market. There are hundreds of different kinds of hats catering for fashion-conscious young people, not to mention carrying baskets and other straw products, and the market is steadily expanding year by year.



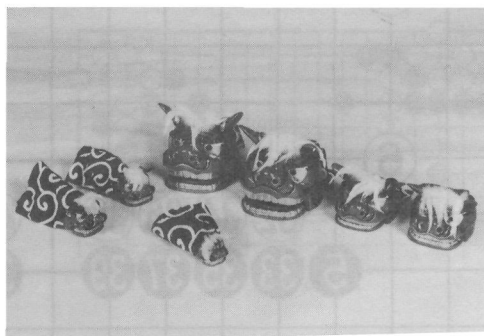
Straw hats



Binoculars



Colourful battledores



Lion heads

*Enquiries: Market Expansion Officer Commerce and Tourism Section
Saitama Prefecture Department of Commerce and Industry
3-15-1, Takasago, Urawa City
Saitama Prefecture
Tel. 0488-24-2111, Ext. 2752*

SAITAMA PREFECTURE

PROFESSIONAL ENDGAME v. AMATEUR ENDGAME

Purpose: To see just how much stronger a professional is than an amateur in the endgame.

Procedure: Starting from the position below, three players make two independent runs to the end of the game. White is the same professional both times, but Black is another professional in the first run and an amateur in the second. The point of the competition is not who wins each run, but how much better the professional Black does than the amateur.

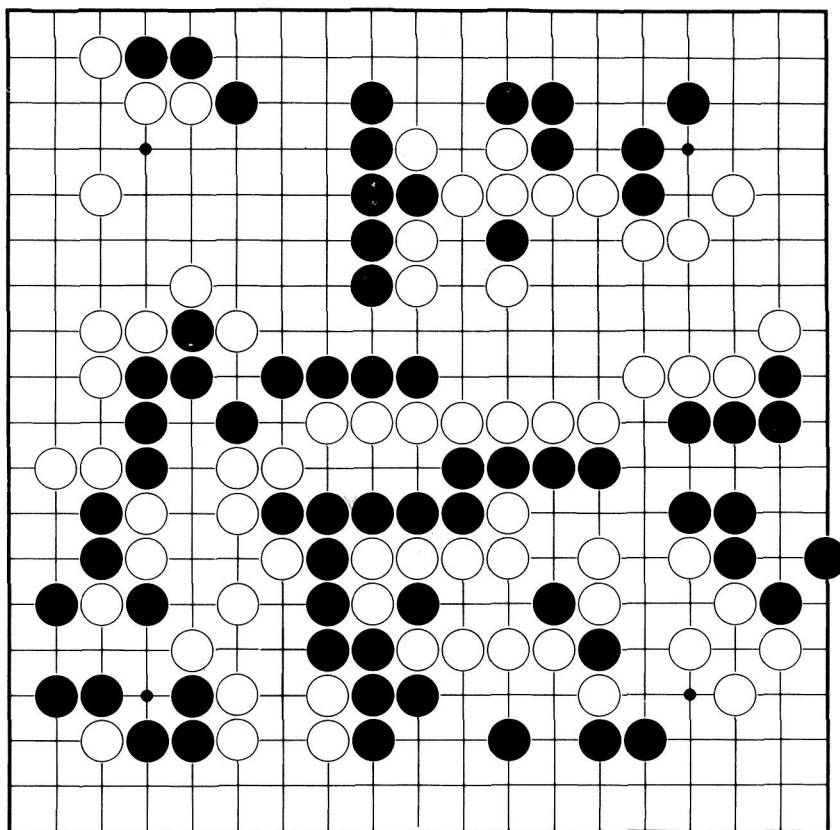
The Players:

Professional Black
Hotta, 3-dan

Professional White
Umeda, 6-dan

Amateur Black
Yamamoto, 3-dan

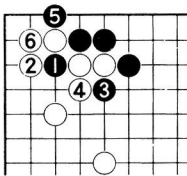
Challenge: Find an opponent and play the game out yourself before reading the article, then compare your performance with that of the players above.



*Starting Line: Black to play
No prisoners have been taken*

ROUND 1

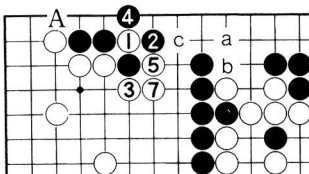
In almost all of these contests, the pro-pro and amateur-pro runs diverged at the very first move. This case was no exception. Hotta, the professional black, began by sacrificing a stone at 1, playing 3 in sente, and making the strong diagonal connection at 5, letting White have large moves in both the top and bottom right corners. Black 1 was an effective sacrifice. If White had answered 3 at 4 in Dia. 1, Black could have forced him again at 5.



Dia. 1

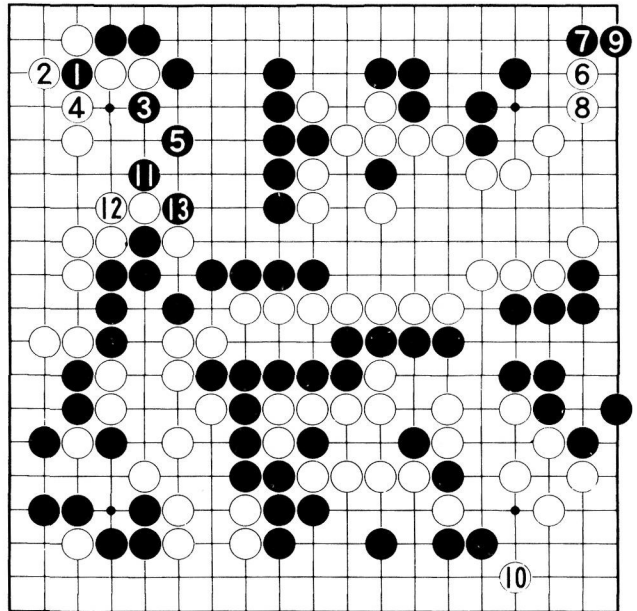
Yamamoto, the amateur black, was seduced by the sheer size, roughly 20 points, of the move in the top right corner and played there. This was the largest move outside the top left, but White took immediate advantage of the opportunity to cut at 2. The top left configuration is interesting in that it is unsettled, and the side that moves first to settle it gains an advantage. This is the sort of thing that leaps to a professional's attention.

Was it possible for Black to capture at 4 in Dia. 2, instead of 5 in the amateur-pro run, thus enabling himself to play the hane at 'A'? Perhaps, but that would give White a

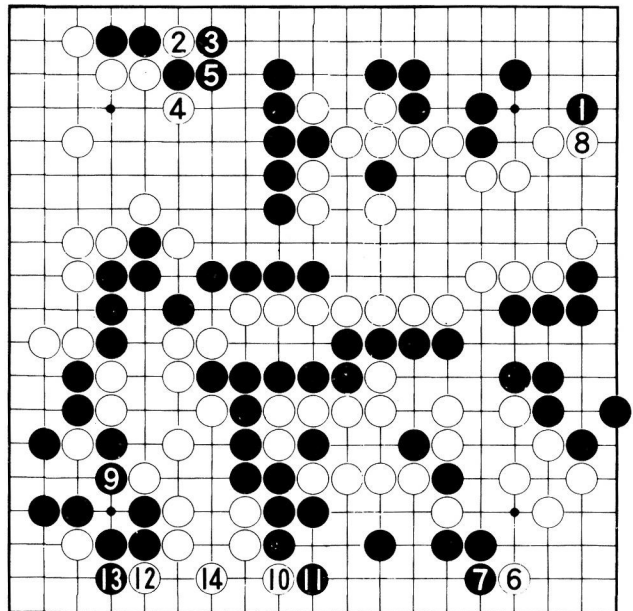


Dia. 2

6 connects



Pro-Pro (1 - 13)



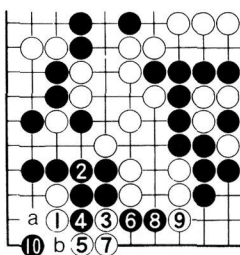
Amateur-Pro (1 - 14)

large connection at 7, threatening 'a'. If Black answers 'a' at 'b', White plays 'c'.

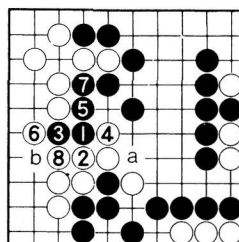
What about Black 9 in the amateur-pro run? 'I played this because I was afraid of White 1 in Dia. 3,' said Yamamoto, but he could have answered White 1 with 2, and 3 and 5 with the sequence culminating in the tesuji at 10. White is unconditionally captured — if White 'a', Black 'b' — but one can understand Yama-

moto's feeling apprehensive.

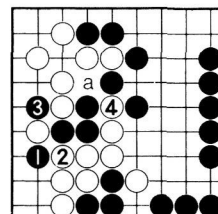
For Black 11 in the pro-pro run, Black 1 in Dia. 4 would also have been good. White 2 to 8 would be the continuation. White 4 is the key move in this sequence; if White plays 6 instead, Black takes 4, threatening 'a' and 'b'. Is there anyone who would play Black 7 at 1 in Dia. 5? Such greed is forbidden. White 4 causes Black a major setback, since he cannot connect at 'a'.



Dia. 3



Dia. 4



Dia. 5

(Continued on page 50)

Page from Go History

Continued from page 45

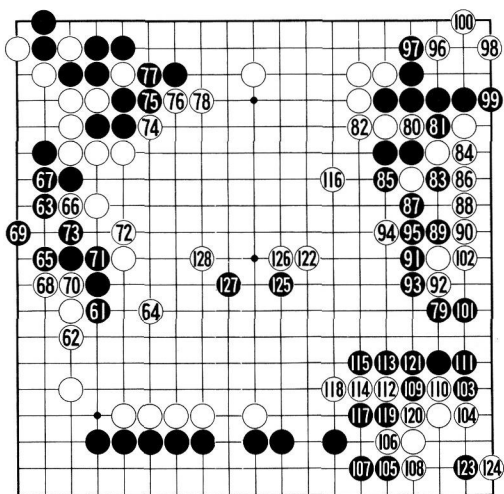


Figure 2 (61 – 128)

The circumstances of this game make it one of the most famous in Go history. It was played in the presence of Oda Nobunaga (1534 – 82), the first of the three great military overlords who carried out the unification of Japan after a cen-

tury of civil war. Nobunaga was a keen player and took a 5-stone handicap from Sansa in teaching games.

A triple ko is supposed to have arisen in this game, leading to its suspension without a result. The night after the game, Nobunaga's ally Akechi Mitsuhide (1526 – 82) suddenly rose in rebellion, surrounded the Honnoji Temple with his troops and killed Nobunaga. Because of this, a triple ko was thereafter regarded as inauspicious.

Sansa fortunately found patrons in Nobunaga's successors, Toyotomi Hideyoshi (1536 – 98), who promptly disposed of Akechi, and Tokugawa Ieyasu (1542 – 1616), who founded the Tokugawa shogunate which ruled Japan for two and a half centuries. Sansa was appointed to the office of Godokoro and played a crucial role in opening up the golden age of Japanese Go.

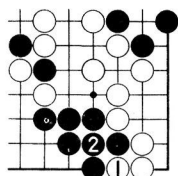
The moves after 128 are not recorded, nor is the result, but the game seems won by White and it is hard to imagine how a triple ko could come up. There is a theory that it actually occurred in another game played on the same day.

There is a detailed analysis of another Sansa-Kaisho Rigen game in 'Go Review', Autumn 1973.

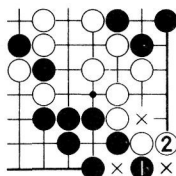
ROUND 2

What stands out on the pro-pro board is the large amount of territory Black has taken across the upper side. On the amateur-pro board, Yamamoto was steadily seizing big points with Black 15, 23, etc. Actually Black 15 at 'a' would have been slightly better, and 15 at 18 would have been large, too.

White 28 in the amateur-pro run was worth four points in reverse sente. It gave White the right to play 1 in Dia. 6 later on, while if he had left the corner as it was, Black had the right to



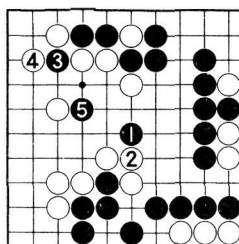
Dia. 6



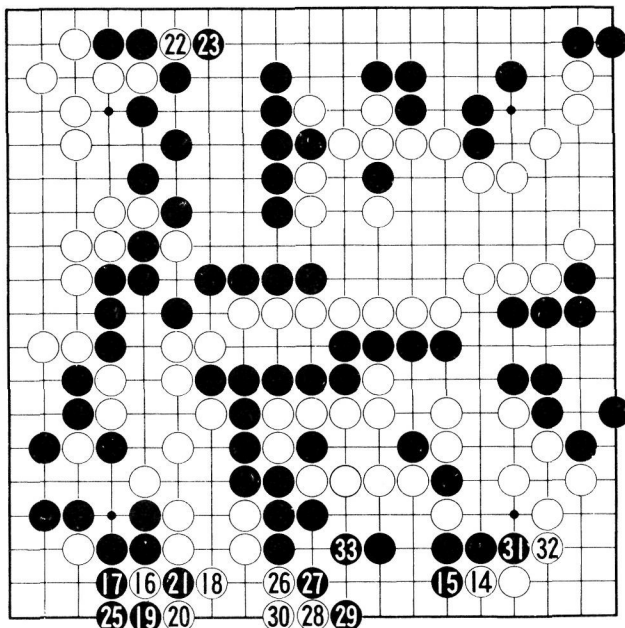
Dia. 7

trade 1 for 2 in Dia. 7, neutralizing the points marked with x's. White's territory goes up by three in Dia. 6 as compared with Dia. 7 and Black's goes down by one, so the total difference is four, but Dia. 7 is sente. Dia. 6 is therefore reverse sente, and the four points gained there are worth twice their value, eight points, in gote.

Black 29 was played in the right area, but Black could have come up with something tactically a little deeper. He might have peeped at 1 in Dia. 8. If White connected at 2, he could cut at 3 and attach at 5, or

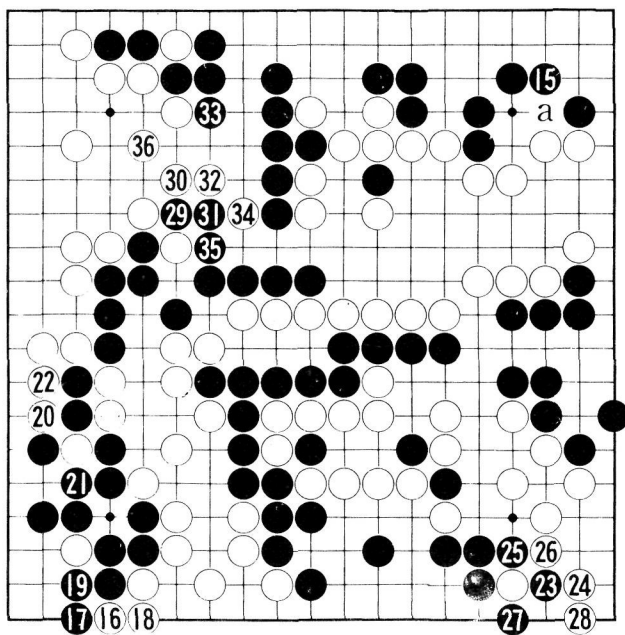


Dia. 8

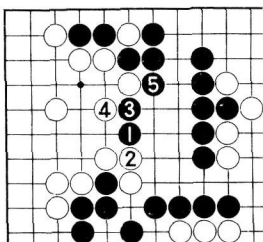


Pro-Pro (14 – 33)

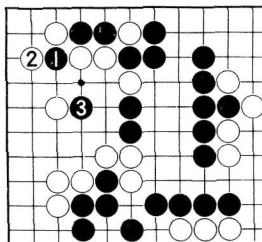
24 takes ko



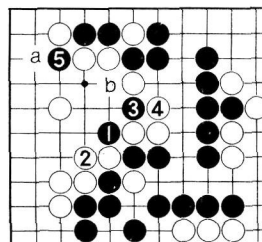
Amateur-Pro (15 – 36)



Dia. 9



Dia. 10



Dia. 11

if that is too deep, he could just play 3 and 5 in Dia. 9. That would still be better than what he actually did. Omitting White 4 in Dia. 9 is out of the question, for then Black 1 and 3 in Dia. 10 acquire devastating effect.

Black lost out at 29, but he had another chance after White 32. If he had cut and wedged at 1 and 3 in Dia. 11, White would not

have been able to answer at 4. Black would cut at 5, and next if White 'a', Black 'b'. Considering this, White 32 should have been played at 36, but since Black answered at 33 it came to the same thing.

The exchange of Black 31 for White 32 before Black 33 on the pro-pro board showed professional alertness. *(Continued on page 52)*

(continued from page 64)

Go-Landesverband Schleswig-Holstein e.V., c/o Martin Goepfert, 24 Lubeck, An der Untertrave, Berlin 17.

Berlin Nihon Ki-in Chapter, c/o Fritz John, 1 Berlin 15, Emserstr. 40.

Berlin West Chapter, c/o Gunter Ciessow, 1 Berlin 10, Brauhofstr. 7.

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Go Club Padova, c/o Dario Colombero, via Newton 36, Padova.

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Scandinavian Go Association, c/o Svend Eggers, Islands Brygge 29, I, DK-2300, Copenhagen S.

Nihon Ki-in Scandinavian Chapter, c/o S. Suzuki, Vesterbrogade 12(4tv.), DK-1620 Copenhagen V. Tel. 213024.

SWEDEN

Stockholm Go Club, c/o Lars Yngveson, Blekingegatan 16, Stockholm. Tel. 08-421113. Club: S:t Paulsgatan 39A. Wed. 18:00 to 22:00.

Goteborg Go Club, Christer Lindstedt, Landalagangen 2, 411 30, Goteborg. Tel. (031)188001, 163760. Club: Gotabergsgatan 17, Studentkaren. Wed. 18:30 to 23:30 (except in summer).*

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Go I Norge, Bjørndalsheia 23, N-4600 Kristiansand Syd.

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CZECHOSLOVAKIA

Czech Go Association, c/o Dr. Dusan Prokop, Laubova 8, Praha 3.

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YUGOSLAVIA

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Go Zveza SR Slovenije, c/o Lovro Sturm, President, Cankarjeva 1-1, PB 298, Ljubljana.

JAPAN

Nihon Ki-in (Japan Go Association), 7-2 Go Bancho, Chiyoda-ku, Tokyo, Tel. (03) 262-6161.

Kansai Ki-in, Nihon Bunka Kaikan Bldg., 7F, 3-41, Kitahama, Higashi-ku, Osaka. Tel. (06) 231-0186.

KOREA

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China Wei-chi Association, 2nd Floor F & G, Jen-ai Building, Jen-ai Road, 4th Section, Taipei.

HONG KONG

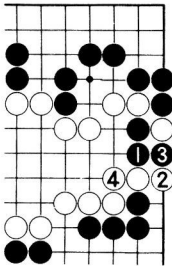
Nihon Ki-in Chapter, Fukuo Matsumoto, c/o Oriental Pegasus Shipping Ltd., Rm. 1101 Chiao Shang Bldg., 92-104 Queen's Road C.

Ishi Press books and equipment are available from organizations marked by an asterisk.

ROUND 3

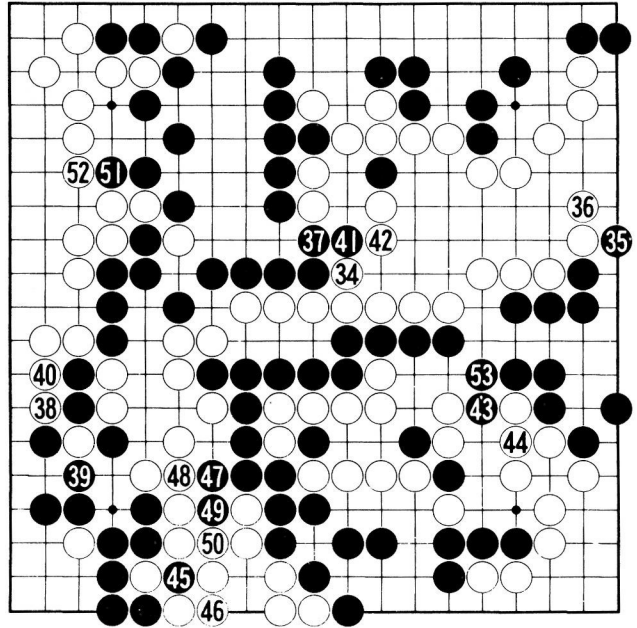
The battle of wits continued, with the end fast approaching. Black's hane and connection at 37 and 39 on the amateur-pro board were ignored, and White took his time in answering Black 43. Yamamoto appears to have let himself be outmaneuvered. In fact, Black 37 and 39 were played too early. Black 42 in the center would have been bigger.

Black answered White 44 by immediately recapturing with 45, but here he should have tested White with 1 in Dia. 12. If White 2, Black could play 3 and then recapture White 44.

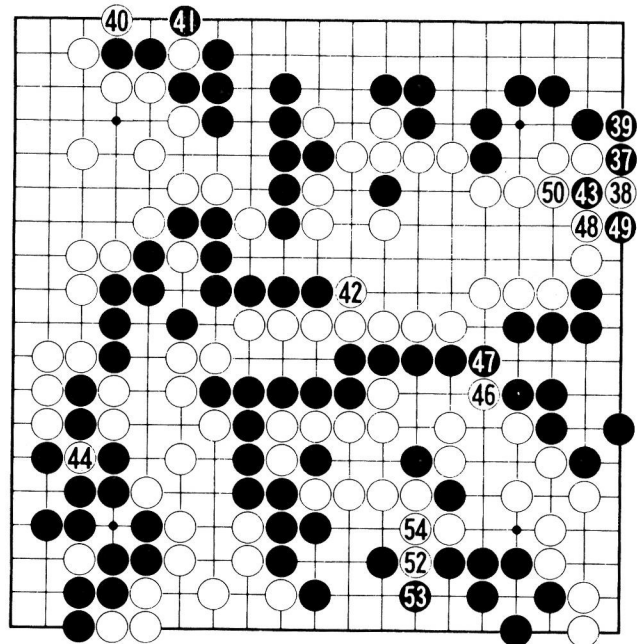


Dia. 12

On the pro-pro board, both sides were playing nearly perfectly, Black holding onto a slight lead.



Pro-Pro (34 – 53)



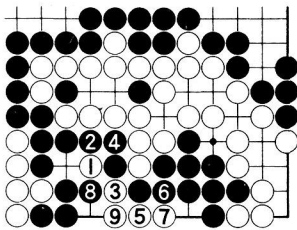
Amateur-Pro (37 – 54)

45 recaptures above 44

51 connects at 38

ROUND 4

Black 73 on the amateur-pro board was a mistake. Black's losing a liberty here made it impossible for him to capture White 90. Dia. 13 shows why. After White connects at 9, Black is paralyzed by a shortage of liberties.

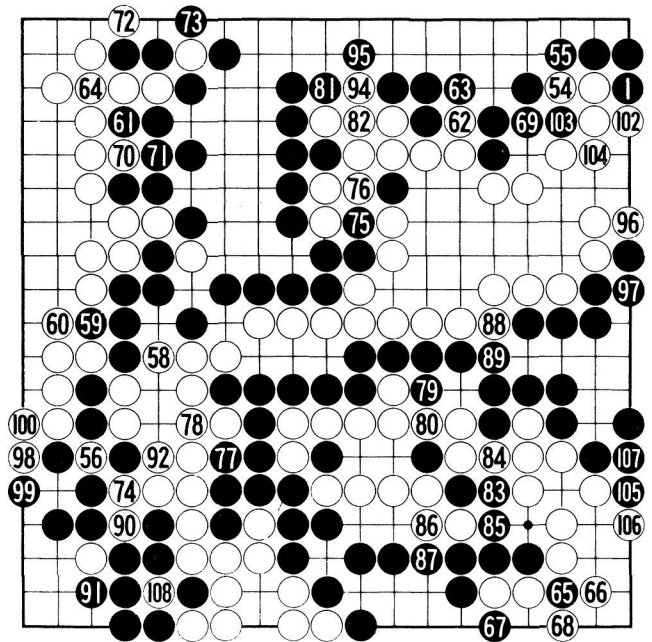


Dia. 13

The Results

Pro-Pro: Black wins by 4 point.
Amateur-Pro: White wins by 8 points.

Comparing Hotta's score with Yamamoto's, we see that Hotta finished better by 12 points. Yamamoto's miss in the top left corner in round 1 kept costing him right down to the end.

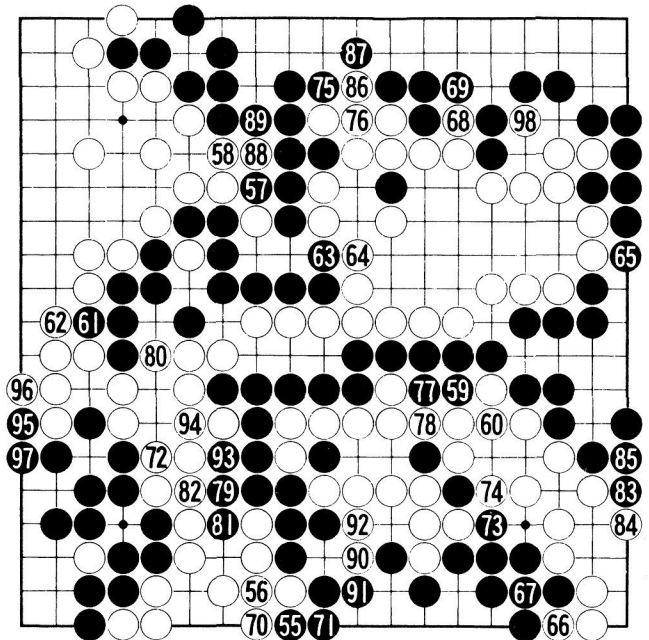


Pro-Pro (54 – 108)

57 recaptures above 56

93 connects at 56

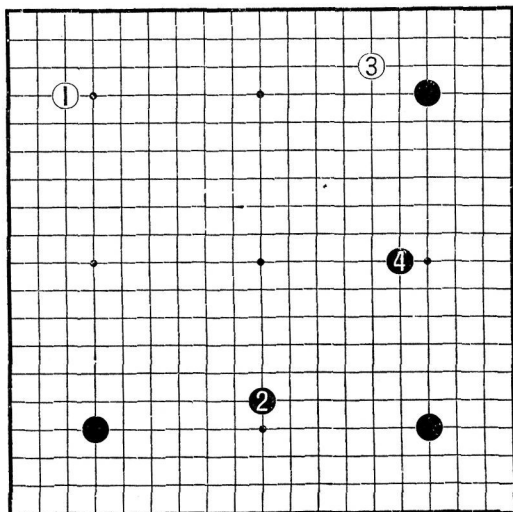
White wins the final ko and connects



Amateur-Pro (55 – 98)

ORIGINAL HANDICAP STRATEGY

Miyamoto Naoki, 9-dan

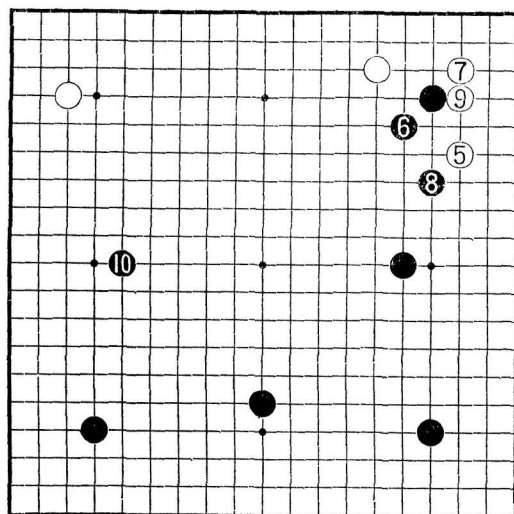


Basic Figure

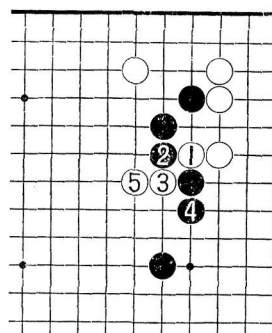
‘Occupy the third and fourth lines in the opening’ is a common dictum, but handicap go offers one a good opportunity to get out of that rut and broach the unfamiliar. Occupying the midpoints of the fifth line with Black 2 and 4 in the basic figure is a three-stone-game strategy with great hidden potential. Its first merit is that it puts the burden of coping with a strange pattern on White.

If he continues by making the double approach at 5 in Dia. 1, that is just what Black is hoping for. After 6 and 7, Black presses at 8, then switches to take a third fifth-line midpoint on the left side with 10. This completes the first stage of his opening strategy, and now he waits to see what White will do.

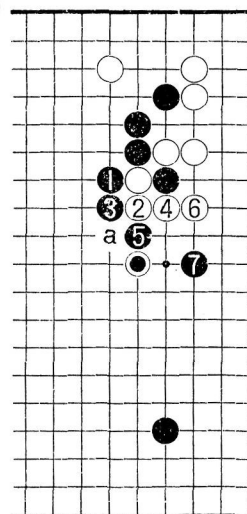
Suppose White pushes through and cuts with 1 and 3 in Dia. 2. The worst thing Black can do is to extend at 4 and let White do likewise at 5. This is just what White is hoping for. Instead, Black should give atari with 1 and push with 3 in Dia. 3. The circled stone is suddenly in a very good position. If White plays 4 at 5, Black ‘a’ is perfect, so White 4 and 6 are un-



Dia. 1



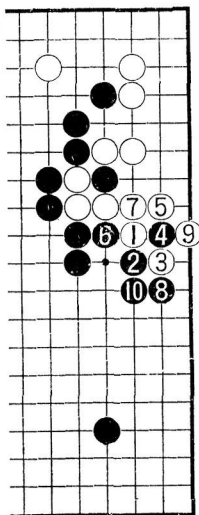
Dia. 2



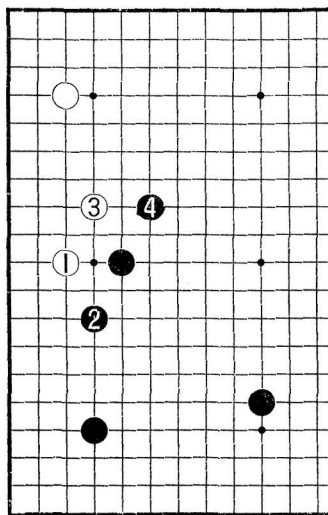
Dia. 3

avoidable. Now all Black need do is confine White with 7. White’s gain is close to nil.

If White plays 6 at 1 in Dia. 4 and tries to force his way out, Black can still hold him back. The cross-cut at 4 is the tesuji.



Dia. 4

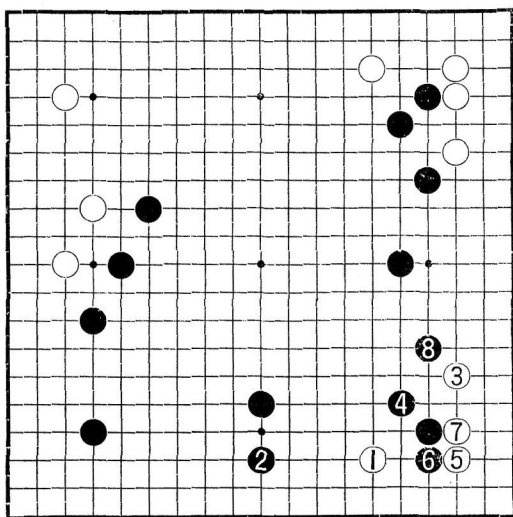


Dia. 5

All this is not very good for White, so there is a strong possibility that he will follow Dia. 1 by playing 1 in Dia. 5 instead. Black should reply with the knight's move at 2. If White plays 3, Black expands his central framework with 4. Black should not play 2 at 3, for then White 2 would spoil his overall strategy, which is oriented toward the lower side and the center.

After Dia. 5 it would be natural for White to invade the lower side. Let's consider where he might do so and how Black should respond.

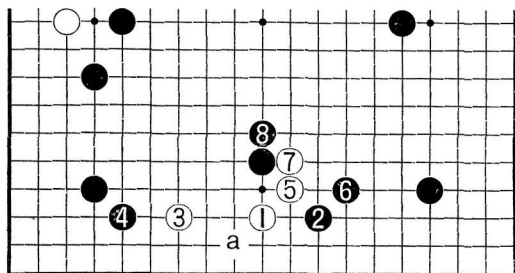
If he approaches the corner at 1 in Dia. 6,



Dia. 6

Black 2 is an effective reply. If White makes the double approach at 3 and takes the three-three point with 5, Black gets an ideal formation with 6 and 8. Even allowing for the three-stone difference in playing strengths, once Black gets this kind of framework it is going to be very hard for him to lose. His stones form a connected whole, an extremely important factor, especially in a handicap game.

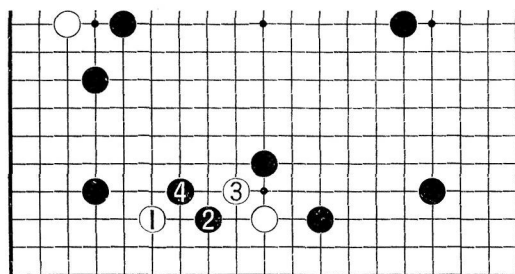
Next suppose White invades the lower side at 1 in Dia. 7. Black should check him from the



Dia. 7

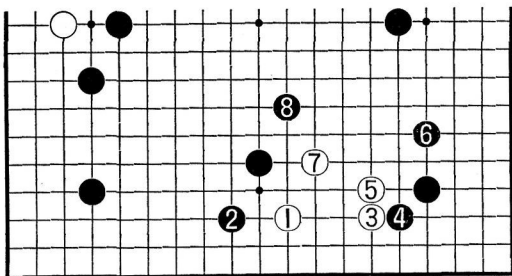
right with 2, then from the left with 4. White 5 through Black 8 may follow, but with Black threatening a placement at 'a', White is in a rather tight fix.

If White extends farther with 1 in Dia. 8, Black 2 and 4 are correct. White is being cut to pieces.



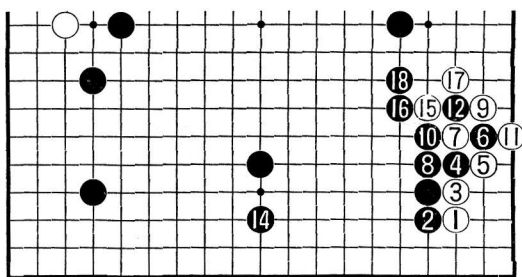
Dia. 8

If White moves his invasion a line to the right, as in Dia. 9 on the next page, Black should respond with 2 to 8. There is no need for him to make any extraordinary effort to capture White. If he just adopts an attacking posture, territory and power will fall to him naturally in the surrounding areas.



Dia. 9

If White aims his invasion into the lower right corner as in Dia. 10, Black takes sente and oc-



Dia. 10

13 connects

cupies the key point at 14. The result through 18 is just what he wants. His victory is becoming increasingly certain.

If White strikes at the lower left corner with the attachment at 1 in Dia. 11, Black's hane at 2 and connection at 4 are correct. The sequence through 12 gives him a strong outward position.

If White makes his attachment after Black has played the circled stone in Dia. 12, however,

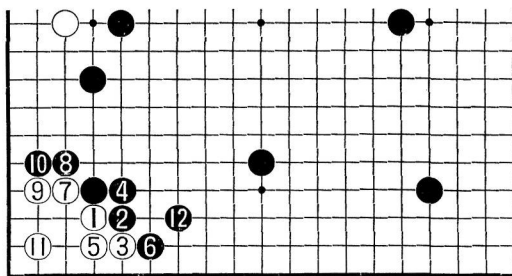
(continued from page 23)

I usually lose — how's that for honesty? There are about 300,000 players in Taiwan, so you will not lack opponents. Hotels average between \$8.00 to \$20.00 and meals from 50 cents to \$3.00. Write me a letter if you're coming, c/- Box 30-581, Taipei, or give me a call at 321.2207 and I will be happy to give you all the assistance I can.'

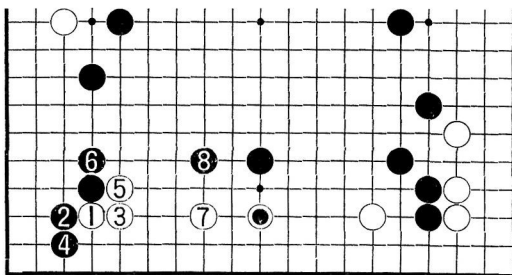
Corrections

We apologise for the following errors in 'Go World' No. 5.

Page 10, 3rd last line should read: "When Black



Dia. 11



Dia. 12

Black 2, 4, and 6 become effective, because next Black can attack with 8.

All of which goes to show that once Black sets up the framework at the beginning of Dia. 6, it is difficult for White to find a good invasion. White may seek to complicate matters with devious variations, but if Black keeps Dias. 1, 5, and 6 in mind as his model and plays on a large scale, not trifling with local disputes, his strategy is bound to be rewarded.

(Translated by James Davies from 'Igo Shincho', November 1977)

captures at 'e'."

Page 28: "White 38 is an excellent move" should be "White 58...."

Page 33, left column, line ten should read "6 to minus 2".

Page 35, last line should read: "...relation between the Chinese and Japanese values".

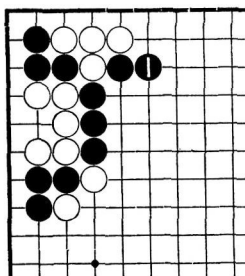
Page 37, left column, lines 14 to 15 should read: "... immediately after White 1. White, similarly disinclined to waste time, makes a ko threat immediately after Black 4."

Page 37: Dia. 1 is upside down.

Page 44. Add "15: connects" under Figure 3 and "110: ko" under Figure 4.

NEW JOSEKI

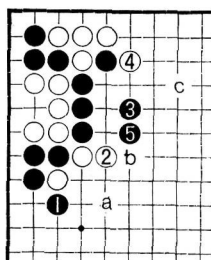
*Recent professional innovations in joseki
selected and reported on by
Abe Yoshiteru, 8-dan*



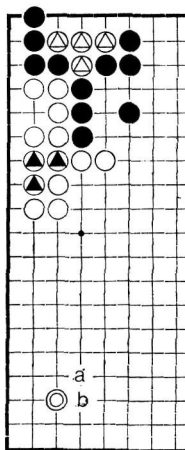
Dia. 1

Black 1 in Dia. 1 was played for the first time late last year by the holder of the Tengen title against the holder of the Kisei title. As the game figure shows, it starts a new variation in the large avalanche joseki.

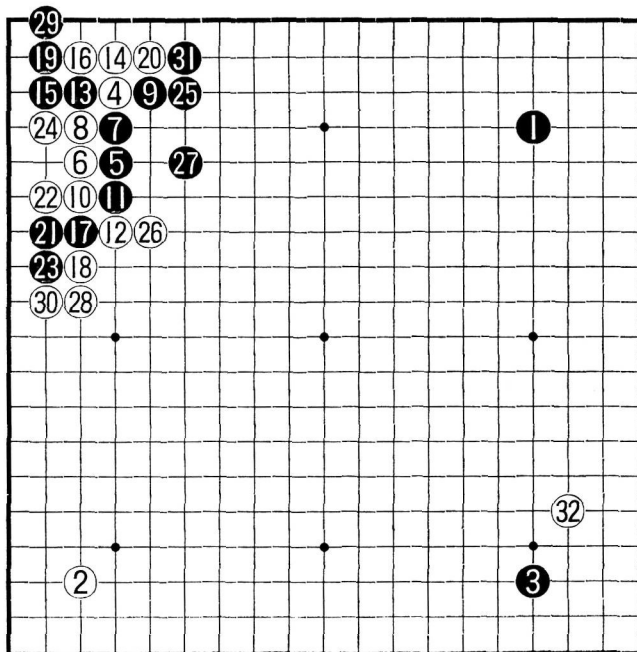
Formerly Black had always played the hane at 1 in Dia. 2 below. White 2 through Black 5 had been standard, with White choosing his next move from among 'a', 'b', and 'c', although Black 3 at 4 has been seen in several recent games.



Dia. 2



Dia. 3



Game Figure (1 - 32). Honinbo elimination rounds

Black: Kobayashi Koichi, Tengen

White: Fujisawa Shuko, Kisei

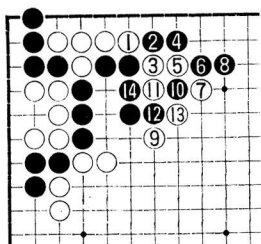
Fujisawa's comment: 'Kobayashi's new move certainly killed my chances of getting back into the Honinbo League. The result through Black 31 was utterly bad for White. I dare say he had been studying this move for some time.'

If I may conjecture the reasons why the result through 31, i.e. Dia. 3, is bad for White, the first would be the position of the circled stone on the three-three point. If this stone were at 'a' or 'b', White's result would be tolerable.

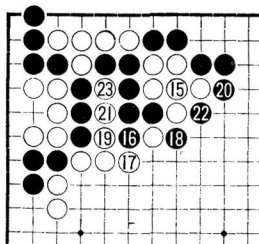
The second reason would be that White has lost four stones, marked with triangles, while Black has lost only three. Black, accordingly, has more territory, and his position surpasses White's in power as well.

Next here are a few variations that I have worked out.

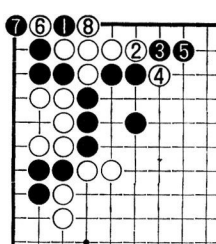
If White crawls forward at 1 in Dia. 4 (instead of 30 in the figure) and Black 2 to 14 follow, the large-scale exchange



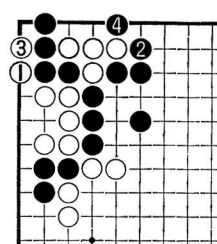
Dia. 4



Dia. 5



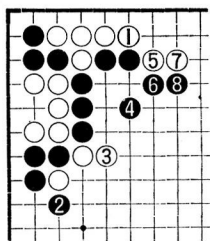
Dia. 7



Dia. 8

through 23 in Dia. 5 is inevitable. White gets a fairly big profit, so this result is all right for him.

Going further back to White 26 in the figure, if White crawls immediately with 1 in Dia. 6 he can



Dia. 6

expect something like Black 2 to 8. This is his safe line of play, but it is a little worse for him than the original joseki (Dia. 2).

Next, if Black hanes at 1 in Dia. 7 (instead of 29 in the figure), the throw-in at 6 gives White a ko and an advantageous result. Finally, White's hane at 1 in Dia. 8 (instead of 30 in the figure) meets with complete failure, since he

cannot give atari after 4.

Professionals have researched the large avalanche joseki so extensively that by now most thought there was nothing left in it worth finding. Fujisawa must have been taken aback at being confronted with a new variation of it in an important game. As a result, Kobayashi got the lead and won a well-earned entry into the Honinbo League.

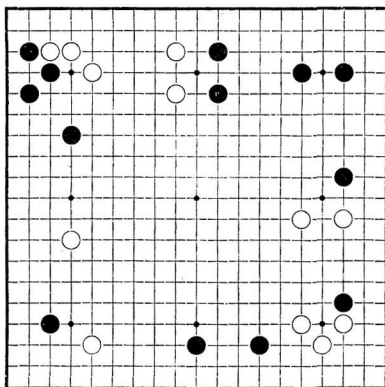
This new move has appeared from time to time in the reference diagrams in game commentaries and go books; in fact it is a move I had been wanting to try myself, but what counts is when it is actually played. I expect that the variation in Dias. 4 and 5 would merit further study.

(Translated by James Davies

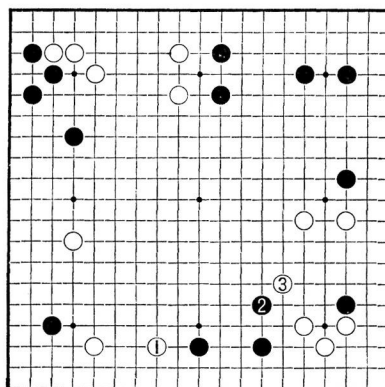
from 'Igo Shincho', February 1978)

BLUEPRINT 361

Miyamoto Naoki, 9-dan



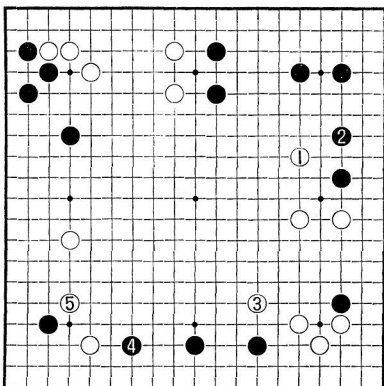
Position 1



A's Blueprint

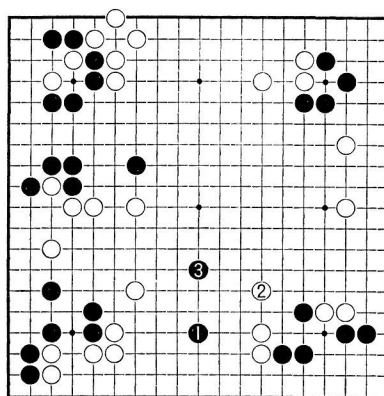
Position 1. White to play. Which of the following three blueprints is best? Beware of taking the enemy's responses for granted.

A: The lower side is where there is most to be done. White 1 is absolute, and Black 2 and White 3 are a natural continuation.



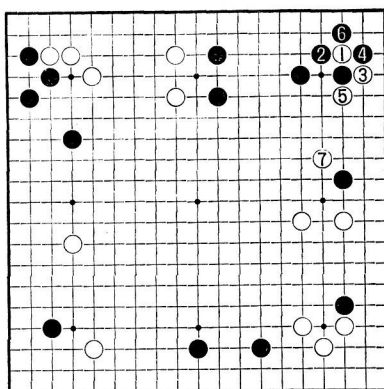
B's Blueprint

B: No, the right side around White 1 is the critical area. If Black defends with 2, White can carry on with 3 and 5.



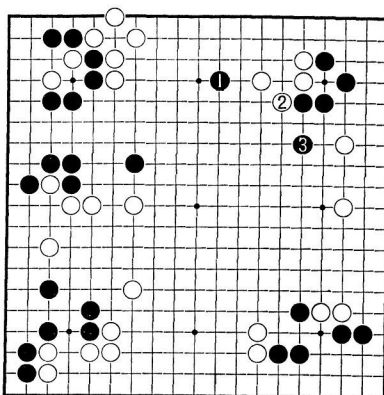
A's Blueprint

A: Black 1 is the best point. After White 2 and Black 3, White somehow looks weak in all directions.



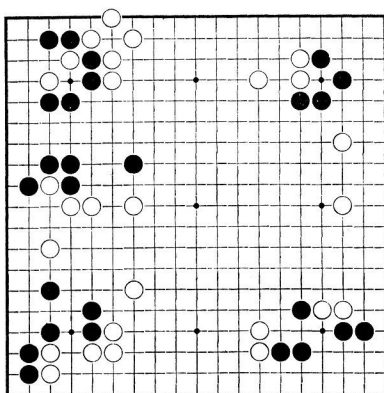
C's Blueprint

C: Neither of you is going far enough. Timing calls for the corner attachment at White 1. After forcing Black through 6, White has a severe move at 7.



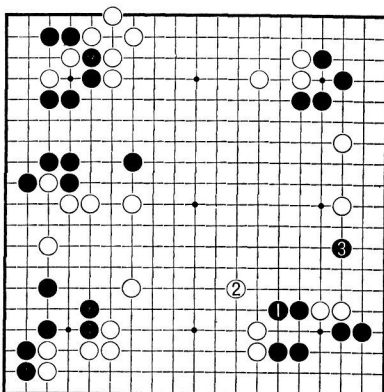
B's Blueprint

B: Black should invade the upper side at 1. If White 2, that gives Black the momentum to jump to 3.



Position 2

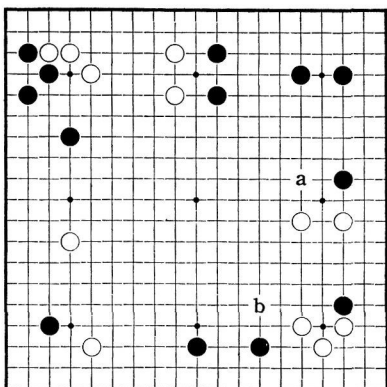
Position 2. Black to play.



C's Blueprint

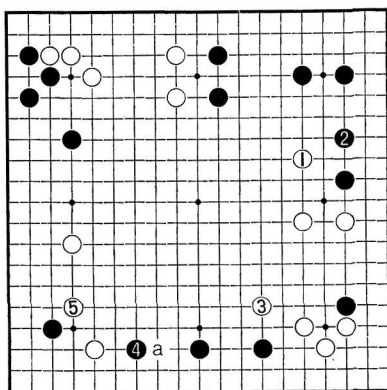
C: Black should play thickly at 1. After White 2, Black 3 gives him a decent game.

Position 1. From a game between Shuwa (white) and Sanchi. B's blueprint is correct.



Dia. 1

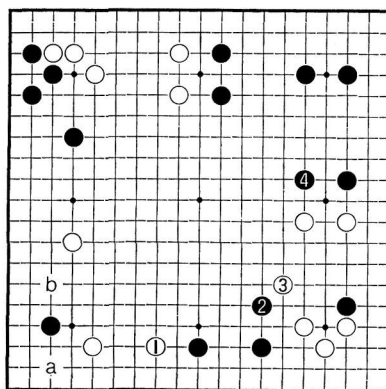
Dia. 1. The first two points that strike one's attention in this position are 'a' and 'b'. Both would be good for either player. In particular, if Black should play 'a' he would get an ideal formation around the upper right corner. Hence White 'a', but this capping move is too honest. It has little effect on Black.



Dia. 2

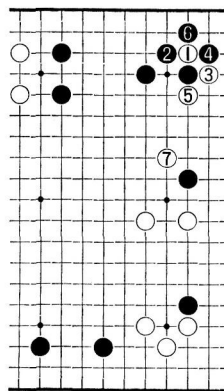
Dia. 2. That leads to the idea of going one line farther and making a two-point jump with White 1. Black cannot afford to let White make a second move at 2, so he defends at 2. White then gets the second key point at 3, which provokes Black 4. White waits for 4, then presses at 5; the whole sequence flows like water. White 1, 3, and 5 all join together to make the center White's sphere of influence. The rhythm of this combination is well worth studying.

Black, for his part, gets a fair deal too, since 2 and 4 are moves of solid value. Black 4 prevents White 'a'. If Black let White play both 3 and 'a', he would be stuck.



Dia. 3

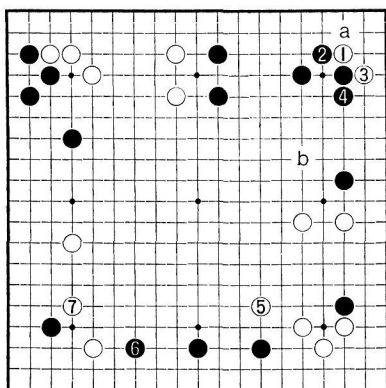
Dia. 3. Accordingly, if White plays 1 here, which was A's plan, Black 2 is necessary. White 3 then becomes natural, but A was overlooking the key point at 4. After Black jumps to 4, White has no very appealing move left. If he attacks the lower left corner with 'a', Black has room for 'b'.



Dia. 4

Dia. 4. C's proposal to strike at the three-three point with 1 seems inviting, but it is asking too much to expect Black to cut at 4 and let White play 5 and 7. This is the result White wants, so Black will not let him have it.

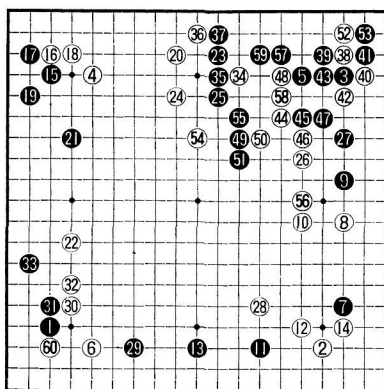
Dia. 5. Black will draw back at 4. White can live in the corner by extending at 'a', but that would be too small right now. On the other



Dia. 5

hand, White 'b' would contradict 1 and 3. White accordingly switches to 5, and 6 and 7 follow as in Dia. 2.

The question is thus which exchange is better: White 1 and Black 2 in Dia. 2, or White 1 through Black 4 in Dia. 5. Dia. 5 is a bit tasteless. In Dia. 2, however, after forcing Black from above with 1 White still has scope for play in the upper right corner. That is what makes Dia. 2 so attractive.



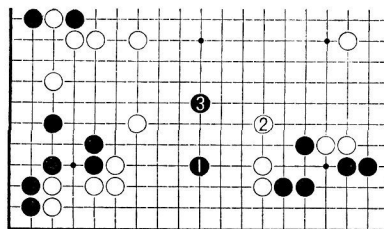
Reference Figure (1 - 60)

Reference Figure. The sequence from White 34 to 44 in the upper right is particularly noteworthy. To consider both one's own best move and one's opponent's best response and to find a blueprint that harmonizes the two is one of the highest pleasures in go.

Position 2. From a game between Shuwa (black) and Ota Yuzo. C's blueprint is correct.

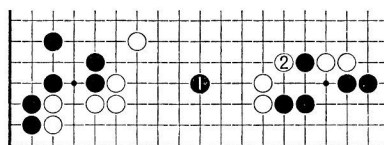
Dia. 1. Let's start with A's blueprint, which

was Black 1, White 2, and Black 3. This would be a good sequence for Black, but that is because of White's weak move at 2.



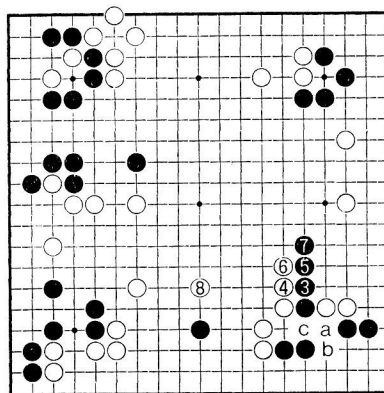
Dia. 1

Dia. 2. White should make this diagonal contact play, the key point in the shape. Black does not want to be shut in, so —

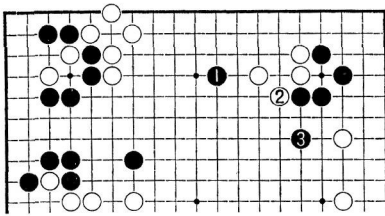


Dia. 2

Dia. 3. He comes out at 3, but Black 5 and 7 are necessary, due to the threat of White 'a', Black 'b', White 'c', so White gets to cap Black at 8. This is rather painful. Black may try some move other than 3, but White 2 in Dia. 2 has hit him at a vital point. There is a great difference between this White 2 and the aimless one-space jump in Dia. 1.

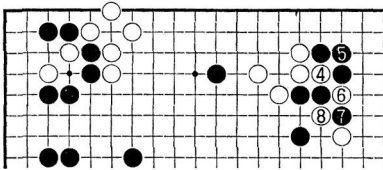


Dia. 3



Dia. 4

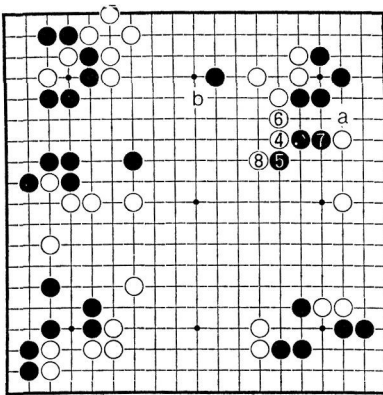
Dia. 4. B's suggestion was to take advantage of White 2 to jump out to 3, except that 'advantage' is the wrong term. Black's shape has a serious defect.



Dia. 5

Dia. 5. White can thrust in at 4. If Black connects at 5 White has the combination of 6 and 8.

Another factor weighing against Black 1 in Dia. 4 is that it lacks effect against the white group to the left.



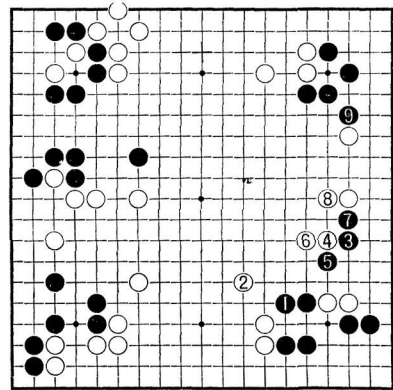
Dia. 6

Dia. 6. White 4 here, instead of in Dia. 5, also gives Black a bad result. If we assume the sequence up to 8, for example, White has advanced into the center and is threatening either 'a' or 'b'.

The trouble with both A's and B's blueprints is that Black is creating difficulties for himself by jumping into the middle of White's area of power. In other words, Black is failing to grasp the overall position.

Dia. 7. C's move is the one Shuwa actually

played. Black does not mind exchanging 1 for White 2 because he has a good continuation at 3, which effectively captures two white stones. It seems a pity to let White surround territory with 2, but Black has the balance of the game accurately judged.



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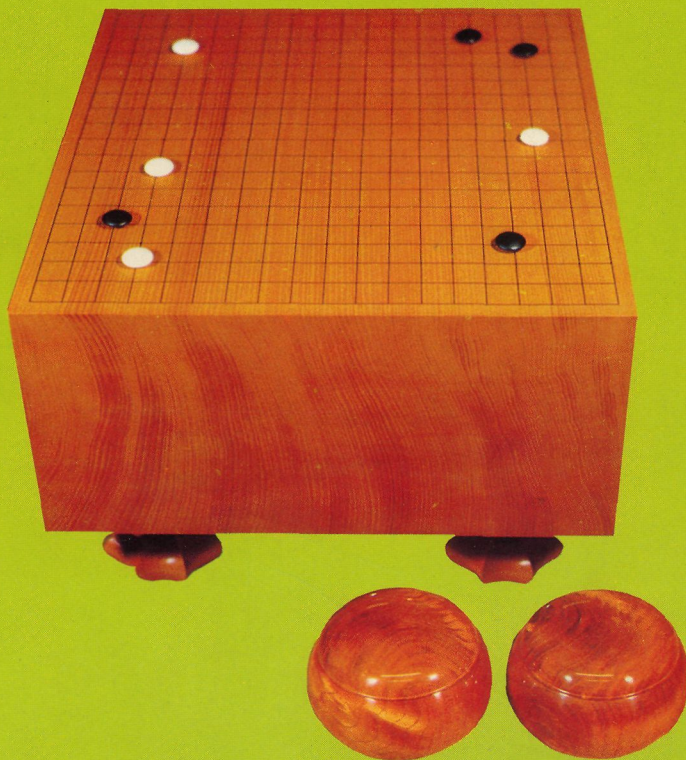
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